真義大觀

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Volume II

SELECTED RELICS

of

JAPANESE ART

Vol. IV.

EDITED BY S. TAJIMA.

觀大美真

第四冊

PUBLISHED

BY

NIPPON BUKKYO SHIMBI KYOKWAI,

ZENKYOAN, KENNINJI, SHIMOKYOKU,

KYOTO, JAPAN.

1900.

PHOTOGRAPHED AND COLLOTYPED BY K. OGAWA.

PRINTED AT THE TOKYO TSUKIJI TYPE FOUNDRY.

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四天王木像　山口大口、藥師德保等作

第一、多聞天　第二、持國天
第三、增長天　第四、廣目天

（身長各四尺四寸）

奈良縣下法相宗大本山法隆寺藏

四天王のことは、第一冊東大寺戒壇院四天王塑像の處に說きたれば、茲には細說するの要なく、且つ四天王中の第一なる多聞天の勢力强盛にして富饒なることは諸經に散見すれども、他の三天のことは別擧するもの甚だ少し。印度古神史に委しき學者は此四天を以て彼國の地方神なりし如く稱すれども、佛の經典には、各一世界を領し佛陀の敎法に歸順して永久護持者たらんことを誓へるものなりと記せり。茲に揭ぐる木像は、法隆寺の金堂に安置せらるゝものにして、持國增長二天の背後には、各、作者の銘あり、持國のは、山口大口費上而次木閏二人作也にして、增長のは、藥師德保上而鐵師刀古二人作也なり。此四人の彫工に就きては文獻の徵す可きものなし。唯だ日本書紀孝德帝白雉元年（西曆六五〇年）の條に、是歲漢山口直大口奉詔刻千佛像とあり、姓氏錄の蕃別に、山口宿禰は後漢の靈帝の後なりとあるもの、此山口大口と同人ならんかと思はるゝ而して此四天王木像も即ち彼の詔を奉じて刻めるる千佛の一にはあらざるか、疑ふ可き所なり。此四天王の形相は他の金剛鱗甲を着くるもの（第一冊東寺觀音毘沙門天及び戒壇院四天王等を看よ）に異なり、面貌にも瞋恚忿怒の相なく、寧ろ梵天帝釋の像に近きが如し。是れ如何なる典據に依りしものなるか、詳ならざるは遺憾なり。又其面相は鳥佛師作の三尊佛（法隆寺金堂安置）及び支那龍門（山西省）の石刻佛に似たる所あり、思ふに是れ同系統に屬するか、或は然らざるも何等かの關係を有するものならん。或は云ふ、多門天が右手に捧持する塔及び持國天が戴ける寶冠の形式の如きは、今日現存する南方佛敎の佛天の什器に近似し、且つ彼の金兜鱗甲は西曆第一世紀前後より印度西北部の佛工が天部の身を裝飾する爲めに始めて用ゐたるものなりと、果して然らば、此四天王の形相は東南方佛敎國に出しものにして、日本彫工の何時しか其風に倣ひしものならんも知る可らず。而して其光背金冠及び寶帶等は何れも金銅製にして、透彫紋樣は又幾んど玉虫厨子（第二冊揭載）に類似する所あるを見るなり

WOODEN IMAGES OF THE FOUR MAHÂRÂJAS OF HEAVEN.

BY YAMAGUCHI ÔGUCHI, YAKUSHI TOKUHO, ETC.

(Each, 4 feet 4½ inches in height.)

OWNED BY THE TEMPLE HÔRIUJI, NARA.

(COLLOTYPE.)

I. Vaiśravaṇa (Tamonten).
II. Dhṛita-râshṭṛ a(Jikokuten).
III. Virûḍhaka (Zôchôten).
IV. Virûpâksha (Kômokuten).

We have spoken of the four heavenly kings in the notes to their images in Kaidan-in, Tôdaiji, Vol. I and there is no need to repeat here. Of the four, the first, Vaiśravaṇa, is the most influential and worshipped the most. These images here reproduced are enshrined in the Kondô (Golden Hall) in the temple Hôriuji. On the back of the second and the third the sculptors' signatures are found. The one bears the names, **Yamaguchi Ôguchi** and **Kimara** while the other, **Yakushi Tokuho** and **Kanashi Marako.** We know next to nothing of these four artists. In the annual of the Emperor Kôtoku, it is said that in 650 Yamaguchi Ôguchi sculptured 1,000 images of Buddha by Imperial order. Again in the National Biographies, Yamaguchi is mentioned as a descendant of the Emperor Liu of the Latter Han dynasty of China. The images here reproduced may have been among those 1,000. Of the other three sculptors we know nothing.

The forms of the Mahârâjas are different from those given in Vol. I (in Kaidan-in of Tôdaiji) which are represented wearing armour, and there is no anger expressed in these faces as there is in those. The faces bear a resemble to those of the three saints Amitâbha, Avalokitesvara, and Mahâsthâma, in the Kondô of Hôriuji sculptured by Tori, and the stone image of Buddha in Lung-men, China (Shan-hsi). There may be some connection between them. The pagoda carried by Vaiśravaṇa and the diadem of Dhṛita-râshṭra are nearer to those of the Southern Buddhists. Besides the armour seems to have been introduced by the North Buddhists in the first century of the Christian era. The images here seem to have escaped the influence of the northern school and to retain the original form; they thus show the type of the south-eastern school of Buddhism. Their halos, diadems and belts are of an alloy of gold and copper, and the decorative designs are like those of the Tamamushi Shrine given in Vol. II. Thus they seem to be productions of a great antiquity.

須彌山趾諸佛菩薩塑像　作者不詳

第一維摩文殊問對の像　第二釋迦牟尼佛涅槃の像

（山趾最高一丈三寸、中央幅九尺五寸）

奈良縣下法相宗大本山法隆寺五重塔內安置

法隆寺が我國築物中最も古きものなることは既に屢之を述べたり此に掲ぐるものは同寺五重塔の第一層の內陣須彌山形の四方に安置せらるゝ塑像なり（此には東北の二面のみを掲ぐ）第一圖東面は維摩居士が釋迦佛の弟子たる文殊大士を始め幾多の菩薩阿羅漢に對し不二法門の玄旨を示すの態にして維摩經の所說に據りて造る所なり第二圖（北面）は釋迦牟尼佛入涅槃の光景を寫し出せるものにして佛の安祥寂滅耆婆の瞑目案診諸弟子の悲嘆號泣する者一々其姿態を曲盡せり天平の頃（西曆第八世紀の央）に成れる法隆寺緣起流記資財帳を見るに此塑像は和銅四年（西曆紀元七一一年）に造れるものとあり又法隆寺の學僧顯眞が嘉祿年間（西曆紀元第十三世紀の始）に著せる古今目錄鈔に此須彌の四方に存する佛天像の數を記すること詳なり之を現存のものに照すに合せざる所少からず惟ふに年代の久しき或は損失したるもある可く又は後より補足したるものもあるならん然れども其大體は今猶當時の觀を存し古代塑像の標本として尊重す可きものたること論なし且つ其中在家衆の像に至りては我國往古の風俗を寫せしものと思はれ考古學上風俗史上極めて有益なる參考の資料なり

EARTHEN IMAGES OF BUDDHAS AND BODHI-SATTVAS BY THE Mt. SUMERU.

I. The discussion between Vimala-kirti (Yuima). II. The Nirvâṇa of Śâkyamuni.

ARTIST UNKNOWN.

(Each side of the Mt. Sumeru, 12 feet 11½ inches by 9 feet 5½ inches.)

OWNED BY THE TEMPLE HÔRIUJI, NARA.

(COLLOTYPE.)

We have often mentioned that Hôriuji is the most ancient building extant in Japan. Everything in possession of the monastery is worthy of note as a specimen of ancient Japanese art. The earthen images here reproduced are deposited in the interior of the bottom room of the monastery. They are arranged round a representation of Mt. Sumeru only two sides of which are here given. The first shows the eastern side which represents the discussion between Vimala-kirti (left) and Mañjuśri (right) before a crowd of Bodhi-sattvas and arhats (both saints). The second, the eastern side, shows the Nirvâṇa (decease) of Buddha. Among the images some are repaired or newly made but the calm face of Buddha at the moment of the decease, the thoughtful attitude of Jivaka, the physician, with his eyes shut, the lamentation of all the disciples of Buddha,—all these are very well brought out.

In the historical record of Hôriuji written in the middle of the 8th century it is said that these were made in 711. Kenshin, a resident priest of the monastery in the beginning of the 13th century, mentions the number of the images at the four sides of the Mt. Sumeru in his diary. It differs to some extent from the number of those extant. Some might have been destroyed and others re-made or added quite new. But on the whole they retain the original images and are to be treasured as genuine specimens of the ancient art of Japan. Moreover the images of the laymen among them seem to represent the old type or style of our country and are important also from an archæological point of view.

國分門勅額(木製) 作者不詳

(縱九尺四寸、横六尺七寸六分)

奈良市華嚴宗大本山東大寺藏

こゝに出せるものは昔時東大寺の國分門に掲げられたる扁額なり國分門は三間四方の門にして天平十三年(西暦七四一年)三月十四日諸國に勅して造らしめ給ひしものなり東大寺の國分門は一に西大門と云ひ又不開御門とも稱せり天慶の頃(西暦第十世紀の央)亂臣平將門此門より出でしことありとて爾後門扉を閉ぢて開かざるに因り此名ありと云ふ此門もと雲居坂と云ふ處に在りしが天正十一年(西暦一五八三年)三月大風に吹倒されてより額を撤して寺庫に藏むと云へり額面の文字「金光明四天王護國之寺」は筆者定かならず或は聖武帝の宸翰なりとし或は弘法大師の筆なりと云ふ文明年間(西暦一四六九年—一四八六年)の著なる南都七大寺巡禮記に「天平勝寶二年二月廿二日聖武法皇及大官百官參東大寺拜大佛殿定十字二行之額」と記し更に又此額者弘法大師筆跡云々聖武以後重而被書之歟」と疑へるを見れば古來筆者の誰なるかに惑へるものゝ如し之を弘法大師の筆とすれば其書風に疑なき能はず或は周圍の木像を以て大師の刀なりとするの説もあれど是れ亦容易に信を置き難し周圍の木像中上部の二體は梵天帝釋にして夾の左右二體は那羅野拏密迹金剛の二王なる可く其餘の四體は多聞持國增長廣目の四天王なり而して其梵天帝釋の面相は所謂天平時代に成れる佛天の面影を帶び二王四天の容貌姿勢武裝の如き夫の戒壇院の四天王(第一冊掲載)に酷似し確に彼時代の特色を帶べり故に之を弘法大師の作とせんよりは寧ろ巡禮記等の所説に徴して天平時代(西暦第八世紀)に聖武帝の勅命により製作せられたりとするの穩當なるを信ずるなり

WOODEN TABLET OVER THE KOKUBU GATE.

ARTIST UNKNOWN.

(9 feet 4 1/2 inches by 6 feet 8 inches.)

OWNED BY THE TEMPLE TÔDAIJI, NARA.

(COLLOTYPE.)

This tablet was formerly placed over the Kokubu Gate of Tôdaiji, Nara. The gate was otherwise called the "Saidai-mon" and measured 18 feet in each way. It was sometimes called Akedzu-gomon, i.e. "Unopened gate," for it was never opened since Taira-no Masakado who excited a rebellion against the throne escaped through it in the middle of the 10th century. It stood originally on the stop of Kumoizaka, but was hurled down by a storm in 1583 since which time the tablet has been taken off and kept in the treasury of the temple. The writer of the inscription on the tablet is not known with certainty though it is said to be by the Emperor Shômu or by Kôbô Daishi. In a book called "A Pilgrimage to the Seven Temples of Nara" (written in 1469–1486) it is said that in 750 the Emperor Shômu with his ministers paid a visit to Tôdaiji, worshipped the Great Buddha (Daibutsu) and made the tablet, the inscription on it being in ten characters arranged in two lines. But the author puts a query: "The inscription is attributed to Kôbô Daishi; has it been written anew since the time of the Emperor Shômu?" The style of the writing is much different from Kôbô's. The sculpture around the edges is also attributed to Kôbô, but this is more doubtful than the writing. Of the images the two above are Brahmâ and Indra and the two in the upper part of the two sides Nârâyaṇa and Vajrapâṇi while those at each corner, are the Four Mahârâjas of Heaven, Vaiśravaṇa (Tamonten), Dhṛita-râshṭra (Jikokuten), Virûḍhaka (Zôchôten) and Virûpâksha (Kômokuten). The images of Indra and Brahmâ are similar in style to those of the Tempyô period and the faces, attitudes and armour of the other images of the four kings of heaven of Kaidan-in (see Vol. I) and are probably comtemporary with them. It is therefore more reasonable to assign this to the Tempyô period than to Kôbô Daishi who was much later.

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雄本書件（櫻木彫）門分國

多治比真人廣成　寸四尺六分

縮寫大東山本大宗廟市良彩

維摩居士乾漆像

（身長三尺）

作者不詳

奈良縣下眞言宗法華寺藏

こゝに出せる維摩居士の像は寺傳に據れば聖武帝の朝（西暦七二四年―七四八年）唐より舶來せしものなりと云ふ蓋し聖武帝の前後彼の始めて唐朝寺院の制を模して南都に大安寺を造れる僧道慈の歸朝せるあり、遣唐留學生として唐に在ること十八年、經史に通じ乘藝を綜べたる吉備の眞備が大衍暦等の書籍と新智識とを齎し歸りて大に文化に貢獻したるあり、又唐招提寺の開祖鑑眞及び皇甫東朝等の歸化したる如き事蹟ありて、彼國との交通絶へず、所謂盛唐の文物を輸入すること盛なりし時代なれば、此像の如きも亦當時支那より傳來せしものなるやも知る可からず、然れども未だ確乎たる證跡なし、緣起に據れば、法華寺にては元と此像を維摩會に用ひしが、後其會を興福寺に移すに及び、此像自然に方向を變じ、興福寺の在る方に向ひたる由を記せり、扶桑略記、僧綱補任抄出等には、和銅七年（西暦七一四年）十月始めて維摩會を興福寺に移修せりとあり、又興福寺緣起には、天平五年（西暦七三三年）光明皇后重ねて維摩會を舊典に復し給へりとあれども、法華寺は聖武天皇の天平十三年（西暦七四一年）光明皇后の開基し給ひしものにして、其以前に同寺に於て維摩會の修せらる可き筈なく、緣起の說は毫も取るに足らず、其他古來此像に就きて記す所一も信ず可きものなし、之を唐の製作とするも將又天平以前の作とするも共に確證を有するの說にあらず、然れども其高尙なる氣韻と朴雅なる趣致とによりて考ふれば、寧ろ天平を去ること遠からざる本邦匠人の手に成りし像なる可し、兎に角に此像は日本に於ける維摩像の最古なるものにして、其相好の淸高なる、文殊の問に應じて默然無言、不二法門の極致を示せる摩詰の意氣自から眉宇に現はるゝを覺ゆ、此像の佳處は、維摩經の深義を會して始めて感得するを得可きものなり、唯だ惜む、乾漆の像は木彫の如く保存容易ならず、此像亦多少の損傷を免るゝ能はざりしこと、又維摩居士のことは第二冊維摩居士木像の處に詳說せり）

DRIED LACQUER IMAGE OF VIMALA-KÎRTI (YUIMA).

(2 feet 11 7/10 inches in height.)

SCULPTOR UNKNOWN.

OWNED BY THE TEMPLE HOKKEJI, NARA.

(COLLOTYPE.)

The image here reproduced was, according to the tradition of the temple, imported from China during the reign of the Emperor Shômu (724–748). Before and after the Emperor our intercourse with China was very frequent and the style of the Tang art was widely adopted. In these time the priest Dôji came back from China and built the temple Taianji in Nara and Kibi-no Mabi who studied in China for 18 years introduced a new calendar and much new knowledge which contributed not a little to our civilization. Kwan-shin, Hwan-po, Tung-chiao and others came to Japan and in fact became naturalized. Through all these hands the Chinese culture of the Augustan Tang found a new home in this Farthest East. The image here given may have been introduced at that time. But as all traditions not only of the Hokkeji, are at best questionable, some even contradicting known historical facts, we may judge from the simple taste and nobility of spirit which the image shows that it is a production of some native artist not much later than the Tempyô period (first half of the 8th century). Anyhow this is the oldest image of Vimala-kirti in Japan. His pleasure at the moment when he so easily answered Mañjuśrî's question is brought out successfully (about the incident see Vol. II, "Wooden Image of Vimala-kirti"). It is, however, to be regreted that the image has been so injured by age; this is one disadvantage of lacquer work.

DRIED LACQUER IMAGE OF YIMAIJA-KIRTI (YUIMA),

OWNED BY THE TEMPLE HOKKEJI, NARA.

SCULPTOR UNKNOWN.

(COLLO. TYPE.)

The image here reproduced was, according to the tradition of the temple, imported from China during the reign of the Emperor Shōmu (聖武天皇). Before and after the Emperor our intercourse with China was very frequent and the style of the Tang art was widely adopted. In these time the priest Dōji came back from China and built the temple Tōsōji in Nara and Kibi-no Mabi who studied in China for 18 years introduced a new calendar and much new knowledge which contributed not a little to our civilization. Kwan-shin, Hwan-jo, Tang chiao and others came to Japan and in fact became naturalized. Though at those hands the Chinese culture of the Augustan Tang found a new home in this Eastern East. The image here given may have been introduced at that time. But as all traditions not only of the Hokkeji, are at best questionable, some even contradicting known historical facts, we may judge from the simple taste and nobility of spirit which the image shows that it is a production of some native artist not much later than the Tempyō period (first half of the 8th century). Anyhow this is the oldest image of Vimala-kirti in Japan. It is pleasant at the moment when he so easily answered Manjuśri's question is brought out successfully (about the incident see Vol. II, "Woodcut Image of Vimala-kirti"). It is, however, to be regretted that the image has been so injured by age; this is one disadvantage of ...pure work.

金銅燈籠　作者不詳

（八角形、各扉竪三尺九寸五分、横一尺七寸二分）

奈良市華嚴宗大本山東大寺藏

こゝに出せる圖は本邦第一の大伽藍なる南都東大寺大佛殿の前に在る有名なる金銅製燈籠を撮影せるものにして、一は其全體、他は火屋の扉の一なりとす、其全體は圖に於て見るが如く、八角形を成し、最下層に蓮臺あり、八角の銅柱其上に立ち、柱面に菩薩本行經、阿闍世王受決經、業報差別經、施燈功德經等の文を鐫刻せり、又火屋の八面には、片菱形の網を透鑄し、而して其四方に伎樂天女各一、體他の四方に逸走の獅子各一、四頭を鑄出し、且つ交ふるに寶花を以てせり、火屋上の蓋また八角形にして、其頂上には寶珠を安せり、此燈籠古來宋人陳和卿の作として世に喧傳す、和卿は聘せられて日本に來朝し、安德帝の壽永二年（西曆一一八三年）天佛の頭首を鑄造し、修飾の功を收めて眞首羯摩の再來なりとまで稱せられし人なり、此燈籠にして若し果して和卿の作ならんには、則ち鎌倉時代の物とせざる可らず、然れども鎌倉時代以前の古畫卷中既に其圖を載するものあるのみならず、就て熟視すれば、火屋扉面の天女及び獅子の形狀極めて古雅にして頗る天平時代の特色を帶び、其火難に遭遇したることあるに拘はらず、厚層の鍍金尚ほ扇面の各處に殘留するものあり、又透漏鑄造の制歷然たるが如き、決して鎌倉時代の物にあらざるを知る可し、但し或本に、いづれの世にか、八枚の扉の內二枚うせ、星霜久しくなりしを、和卿が旅流釜屋彌左衞門と云ひし者、寬文九年（西曆一六六九年）に鑄たしぬ寇に往昔の扉に少もたがはず、何れ新古と見分がたし」と記すが如く、二枚は後の修補とするも、其餘は恐らく鎌倉以前のものにこそあらん、現に頂上の寶珠に、康和三年（西曆一一〇一年）歲次辛巳十一月別當前權律師永觀修造畢の銘あるを見れば、陳和卿以前既に修造したるものなること明白なり、思ふに和卿は其後大佛修飾の際、更に銅柱を修補したるものならん、何となれば燈籠の上部と下部とは銅質相同じからず、且つ蓋柱共に過小にして火屋との權衡を得ざるの觀ある如き、康和後に手を着けたるの跡歷然たるを以てなり、又或は燈柱の上下に天平式の模樣あるを以て、之れをも火屋と同時代の作とする者あれども、是れ亦誤謬の見たるを免れず、要するに火屋の銅籠は天平時代の鑄造に係り、其他の部分は康和三年、永觀律師一たび之を修造し、治承四年（西曆一一八〇年）の兵燹後、大佛修飾の時、陳和卿更に之を修補したるものなる可く、世に之を和卿の作と云ふは、此等を誤り傳へたるものならんのみ

BRONZE LANTERN.

ARTIST UNKNOWN

(Eight-sided; each leaf, 3 feet 11 1/2 inches by 1 foot 8 1/2 inches.)

OWNED BY THE TEMPLE TÔDAIJI, NARA.

(COLLOTYPE)

The picture here given is a photographic reproduction of the famous lantern cast in bronze which stands in front of the hall of the Gigantic Statue of Buddha i.e. Daibutsuden of Tôdaiji, which is the largest temple in Japan. The first shows the whole of the lantern which is eight-sided; one side of it is given in the other to show the detail, the image and the lattice. At the bottom of the whole construction there is a support made in the form of a lotus. An octagonal column, on which sacred verses from the Buddhist sûtras are engraved, stands upon it. The eight-sides of the lantern are of lattice-work, decorated some with a heavenly musician (Gandhârva) some with four running lions. There are also some floral designs. The roof is also eight-sided, and surmounted by an imitation of the wishing gem. The work is generally attributed to an artist of the Sung dynasty called Chan Huo-kin (Chin Wakei) who came to Japan and in 1183 showed his artistic ability by casting the head of the Daibutsu (Gigantic Statue of Buddha). He was honoured as an incarnation of Viśvakarman (the architect of the universe). If this tradition were true it would be a production of the Kamakura period, but since in the old picture albums antedating that period we have the forms of the heavenly musicians and lions show marks of a greater antiquity. On the whole it bears a resemblance to the art of the Tempyô period (first half of the 8th century). It is certainly not a production of the Kamakura period. In an old book it is said that two of the eight sides were stolen but cast again by a descendant of Chan Huo-kin above mentioned in 1669. Thus two of these may be of later work. The topmost part of the work bears an inscription to the effect that it was repaired by Yeikwan, the manager of the temple, in the 11th month of 1101. Thus even the repair is older than Chan Huo-kin of the Kamakura period. Huo-kin may have repaired the copper column at the time when he repaired the Gigantic Statue of Buddha as mentioned above. The quality of the copper is not the same in the upper and the lower portions of it. The roof and the column are too small compared with the lantern itself. So that it seems evident that the lantern as it now stands is not a complete whole, the work of one man. In fine the lantern itself is a production of the Tempyô period; the other portion was once repaired in 1101 and again by Huo-kin after the conflagration in 1180. We can thus only attribute the repair to him.

BIJOYA LANTERN.

OWNED BY THE [illegible] OF TOMAIN NARA

The picture in the green is a dodoji [illegible] collection of the famous Imperial [illegible] which stands in front of the hall of the Gi[illegible] Shrine of Ise [illegible] Tokiwa [illegible] of Ise which is the August [illegible] in Japan. The first shows the whole of the [illegible] which is elegant and [illegible] we see in the other [illegible], the image and the lattice. At the bottom of the [illegible] which [illegible] octagonal column, on which stand [illegible] on the first [illegible] The [illegible] of lattice-work, decorated with a [illegible] pattern [illegible] some floral designs. There are also some floral designs. The roof is also eight [illegible] The *Mark* is [illegible] attributed to an artist of the Sanyo dynasty [illegible] The [illegible] Hi[illegible] the [illegible] by casting the [illegible] the Daibutsu (Great Statue of Buddha) [illegible] Tamaion of Yakushi [illegible] architect of the universe).

[illegible] the [illegible] albums [illegible] the [illegible] albums [illegible] that period we have [illegible] we examine it carefully we find the [illegible] [illegible] O [illegible] it bears a resemblance to the art of the [illegible] the [illegible] the Kamakura period. In an old book it is [illegible] eight [illegible] in 1609. This [illegible] the effect that it was [illegible] Kikkan, the manager of the temple, [illegible] than Chan Hoe-kin of the Kamakura period. He has many [illegible] the [illegible] the [illegible] Buddha as mentioned above. The [illegible] the [illegible] put on it. The and the column are [illegible] not a cupola which [illegible] it now stands.

Ma [illegible] distinguishes the [illegible]

迦哩迦、羅怙羅二尊者畫像（絹本着色）　筆者不詳

十六羅漢十六幅中の二幅

（各縱二尺九寸七分、横一尺二寸）

京都府下嵯峨淨土宗清涼寺藏

執師子國今の錫蘭の僧難提蜜多羅の說に據れば、十六羅漢は、釋迦佛入滅せんとする時に當り、其宗教を付囑せし聖者にして、各、多數の學德殊勝なる門侶を有し、常には迦濕彌羅、犍沒羅等の地に住し、人の淨心を發して大施會又は無遮會等を設け、或は飲食衣服臥具湯藥を僧衆に施すことあるときは、種々の形を現じ來りて供養を受け、其人の福田となり、勝妙なる果報を得せしむと云へり、此に掲ぐる二圖は第七位迦哩迦尊者と第十一位羅怙羅尊者にして、前者は自己の眷屬たる一千の阿羅漢と共に僧伽茶洲に住し、後者は一千の阿羅漢と共に畢利靈鷲洲に在りと云ふ、此羅怙羅尊者を釋迦佛の實子なる羅怙羅とすれば、母は則ち耶輸陀羅にして、九歲の時に出家し、多年の研鍊を歷て無量の功德を身に具ふるに至りしものなり、迦哩迦尊者の傳は詳ならず

此畫は東大寺の僧奝然（西曆第十世紀末の人）が、永觀元年（西曆九八三年）海に航して宋に入り、勝地を巡禮し、明師に歷親し、太宗帝に謁して紫衣及び法濟大師の號を賜はり、寛和元年（西曆九八五年）歸朝の際、釋迦佛旃檀像、清涼寺本尊及び大藏經五千四十八卷と共に將來せるものなり、今これを檢するに、筆鋒秀逸にして細緊、設色精美にして沈着、二尊者相貌の奇矯端嚴、全く相反すれども、靈氣紙表に溢れんとするの趣あり、一切衆生の福田たる風姿瀟々掬す可し、筆者の何人なるかは知るに由なしと雖も、宋初に於ける大家の作たることは疑ふ可らず、思ふに寛平七年（西曆八九五年）遣唐使の制罷められて、我國と支那との交通忽ちこゝに絕へ、爾來彼國文物の輸入また見る可らず、此時に當り、奝然入宋して此等の佛像佛畫を將來す、其世に及ぼしたる稗益蓋し尠少にあらざりしならん

KÂRIKA AND RÂHURA (TWO OF THE SIXTEEN ARHATS).

ARTIST UNKNOWN.

(Two Kakemono, coloured; 2 feet 11½ inches by 1 foot 2½ inches.)

OWNED BY THE TEMPLE SHÔRYÔJI, SAGA, KYÔTO.

(I. WOOD-CUT. II. COLLOTYPE.)

Of the sixteen Arhats we have spoken in Vol. III. Kârika is the 7th and Râhura who is no doubt the son of Śâkyamuni, the 11th.

The pictures here reproduced were brought home from China by Chônen of the temple Tôdaiji, who went to China in 983, made a pilgrimage to the sacred spots and visited the great teachers of Buddhism there. He had an audience of the Emperor Ta-tsung of the Sung dynasty and received the honourary title "Hôsai Daishi" and a purple robe. He returned home in 985 with a sandal-wood image of Buddha now in the temple Shôryôji, 5480 volumes of the printed Tripiṭaka and the pictures here given. On examining the pictures carefully one is struck with the clearness and minuteness of the handling and the fine and delicate placing of the colour; the whole being full of spirit and force. The curious form and faultless features of the two saints are full of dignity and power. We do not know who the artist was but they are doubtless productions of the ablest artist of the beginning of the Sung dynasty. After 895 the intercourse between China and Japan dropped off and Chinese culture ceased to be imported. It was at this time Chônen went abroad and imported these art objects, thus contributing much towards our civilization.

[illegible]

[illegible]

[illegible]

阿彌陀如來二十五菩薩來迎圖(絹本着色) 傳惠心僧都筆

(中幅竪六尺九寸三分、横六尺九寸五分、左右各竪六尺九寸三分、横三尺四寸七分)

和歌山縣下眞言宗高野山八幡講共有

阿彌陀如來は法藏比丘として四十八の大誓願を發し其成就の結果西方に極樂淨土を建立し往生を求むるものを攝取する佛にして觀無壽經(一卷支那劉宋畺良耶舍譯)藏經地獄には其攝取の方法に九品あることを說けり此に畫ける佛は因果を信じ大乘佛敎を誹謗せず無上道心を發し之に廻向して往生を願ふものを濟度せんと云ふ上品上の相なるが如し二十五菩薩はこの往生人を極樂に攝取する阿彌陀の眷屬なり右方より之を歡ふれば膝上に拳を撫するは金剛藏琵琶を彈ずるは光明王寶幢を捧ぐるは藥王提琴を弄するは山海慧殤鼓を擊つは虛空藏蓮華臺を捧ぐるは觀自在如意寶珠を執るは無邊身華籠を捧ぐるは三昧王大鼓を槌つは定自在王鐘鼓を鳴らすは日照王鷄婁を擊つは月光王笛を吹くは獅子吼合掌讚嘆するは大勢至雙蓮花を捧ぐるは法自在笙を吹くは德藏篳篥を吹くは白象王鼓を鳴らすは衆寶王横笛を吹くは寶藏寶旛を樹つるは藥上方響を鼓つは華嚴なり以上二十菩薩の外に二個の僧形九個の菩薩も見ゆれど其何れか普賢陀羅尼金藏大威德大自在の五菩薩なるか詳ならず

傳へ云ふ此畫は惠心僧都天慶五年　寛仁元年即ち西曆九四二年—一〇一七年)が二十四歲の時描けるものなりと僧都は第一冊に於て述べし如く少時より才智衆に抽き且つ繪畫彫刻を善くしたる人なれば壯歲此の如き大畫を作りしことあるは疑ふ可らず其筆路暢達して些許の澁滯なく意想高邁にして雄渾賦彩精美にして明徹殊に緋色の如きは一種妍秀にして當時の畫中他に其比類を見ざる所なり全體の布置亦宜しきを得て通例世間に見る所のものと趣を異にし觀者をして肅然恭敬の念に堪へざらしむ惠心僧都其人の如き信念深篤なるものにあらざれば到底此の如き靈妙なるものを畫く能はざる可し世人が此畫を以て僧都一代の傑作佛畫中の優品藤原時代有數の名畫として珍賞措かざるもの亦宜なるかな

BUDDHA AMITÂBHA AND TWENTY-FIVE BODHI-SATTVAS.

SAID TO BE BY YESHIN SÔDZU.

(Coloured; central one, 6 feet 10¾ inches by 6 feet 10 9/10 inches; each side, 6 feet 10¾ inches by 3 feet 4 1/2 inches.)

OWNED BY HACHIMAN-KÔ, KOYASAN, KII.

(COLLOTYPE.)

Amitâbha or Amitâyus, when a Bodhi-sattva, made 48 prayers and established a "Pure Land" (Land of Bliss) in the west and himself became a Buddha in order to save those who wish to be born in his Land. In the Amitâyur-dhyâna sûtra, the devotees who are qualified to go to his Land of Bliss are divided into nine classes and the Buddha manifests himself in nine different ways corresponding to them. The Buddha here given seems to represent the manifestation for the highest grade of the nine classes of devotees. The twenty-five Bodhi-sattvas are attendants on the Buddha, who welcome believers to the Land. We shall omit their names here though we have given them in the Japanese note.

It is said that the picture was painted by **Yeshin Sôdzu** (942–1017) when he was twenty-four years of age. Yeshin was as we have said in Vol. 1, well versed in painting and sculpture even in his youth. The use of the brush is fine and skilful showing no trace of hesitation; the taste is high, and the colouring fine, especially the red tints, in which he far surpasses all the other artists of his time. The whole is well distributed and is in perfect harmony. It is no doubt Yeshin's masterpiece, one of the best Buddhistic paintings of the Fujiwara era and a national treasure.

鳳凰堂壁畫板面着色）　宅磨爲成筆

（竪一丈二尺、横一丈一尺）

京都府下宇治浄土宗平等院藏

昔時藤原氏、外戚の威を弄し、皇室の權を奪ふや、豪富比ぶものなく、一門を擧げて歌舞に耽り、宴遊を事とし、華奢風流の樂を極めしより美術工藝品の類大に世に行はれ、從て其精巧の度を加へたり。藤原氏また深く佛教に歸依し、或は新たに伽藍を創建し、或は已れの邸宅を捨て、以て寺と爲すものあり、就れも裝飾に華麗を竭し、輪奐の美百世に冠たり。法成寺は藤原氏の新に建立せるもの、中にて最も壯大なるものなりしも、今や空しく其名を史上に留むるに過ぎず。幸に宇治の鳳凰堂あり、宅を改めて寺とせしもの、中美麗第一と稱せらるゝものにして、今尚ほ其地に現存し、後人をして藤氏繁榮の昔を想はしむ。此堂元と關白藤原頼通の第にして、永承年中（西暦第十一世紀の央）の建築に係れり。堂內中央の須彌壇上には、當時の名工定朝が造れる上品上生の阿彌陀如來を安置し、四方の欄間には二十五菩薩の像を掛け、以て雲中供養の狀に擬せり。天井は總格子にして、銅鏡金銅瑠璃等を嵌入し、格間には螺鈿瑠璃等の珍寶を以て相花を嵌し、又本尊の後壁には八相涅槃の圖を描き、四方の扉面には觀經曼荼羅を畫けり。即ち正面の中央は上品上生、北は上品中生、南は上品下生、北方の東隅は中品上生、同逆子窓下は中品中生及び下生、南方の東隅は下品上生、同逆子窓下は下品中生及び下生、堂背の中央は觀經初段の意を圖せるものにして、當時の名手宅磨爲成の書く所なりと云ふ。畫上には何れも觀無量壽經の文句を記せる紙片を貼付し、以て其畫意を明せり。筆者は當時畫道の名人と稱せられし左大臣俊房なりと傳ふ。此の如く鳳凰堂は一代の大家名匠の作品を聚めたるものなれば、特り藤原時代建築の模範たるのみならず、亦其時代の繪畫彫刻の精華を集めたる無二の寶庫と云ふ可し。

抑我國に存する觀無量壽經の九品浄土の圖は、奈良朝の末（西暦第八世紀の後半）に中將姫が織りしと云ふ大和當麻寺の稱絲曼荼羅最も古く、鳳凰堂の扉畫は勿論其他今日に至るまで阿彌陀佛の浄土畫は皆之を當麻曼荼羅と了するに至れり。こゝに出せる圖は鳳凰堂內北方に在る壁畫にして、西方極樂浄土の教主阿彌陀如來が觀世音得大勢至等の二十五菩薩に天樂を奏せしめ、念佛行者を迎攝する處にして、如來の眉間より放てる光明は攝取不捨の利益を往生人に與ふるものなりと云ふ。畫の始めて成れる時は、絢爛たる美觀驚者をして自から彌陀の光明裡に攝取せらるゝが如き感あらしめたるならんも、惜哉多年の風雨に曝され、且つ無識なる巷説者が猥りに落書せる爲め、畫面の腐蝕汚損甚しく、復往時の觀なし。然れども其意匠の高妙にして筆力の雄渾なる、今猶これを窺ふに難からざるなり。

此畫の筆者宅磨爲成は、其傳詳ならず。唯だ其繪所長者なりし由を傳ふるのみ。或書に曰く、爲成關白頼通の命により此圖を畫くや、僅に一日にして成る。頼通嘆じて曰く、故人巨勢弘高は一畫を作るにも猶終夜の考案を費せり。爲成何ぞ爾かく卒然なるやと。今此畫を見るに、如何に運筆の神速なる人と雖も、一日にして成し得べきものにあらず。恐らくは爲成が弘高の如く熟考することなく、筆を執りて輪廓を畫き出したるを云ふもの。ならん。其風韻の富饒なる、運筆の細美なる、博彩の濃艶なる、宅磨派始祖の畫として推稱するに餘あり。且つ爲成の畫は此外に傳來の確なるものなければ、殊に最も珍重す可きものなり。

WALL-PAINTING OF HÔWÔDÔ.

BY TAKUMA TAMENARI.

(Coloured sketch on wood; 12 feet 11 ½ inches by 10 feet 11 ⅔ inches.)

OWNED BY THE TEMPLE BYÔDÔIN, UJI, KYÔTO.

(COLLOTYPE.)

The luxury of the Fujiwara family, which from reign to reign enjoyed the highest political position in Japan, greatly helped the advancement of art. The family was especially in favour of Buddhism and built many temples and dedicated a great mansion to Buddhists. Hosshôji, Hôjyôji, etc. built by the family are known only by name while the Hôwôdô formerly belonging to Fujiwara Yorimichi, the prime minister in the middle of the 11th century, still exists in its original beauty. On the altar in the interior of the hall is an image of Amitâbha Buddha sculptured by Jyôchô, a famous artist of the time. In the space between the ceiling and the lintel are hung the images of 25 Bodhi-sattvas and the ceiling is decked with mirrors, jades and jewels. On the wall behind the image just mentioned, the picture of Buddha's Nirvâna (death) is painted, and the four leaves of the shrine bear the Maṇḍala (circle or a complete view) of the Sukhâvati (the Land of Bliss) described in the Amitâyur-dhyâna-sûtra (Kwan-mu-ryô-ju-kyô). These are the paintings of Takuma Tamenari, a famous artist of that time. Each picture is accompanied by a text of the sûtra which was written by a certain minister, Toshifusa. Hôwôdô has thus a unique collection of works of art by the best hands of the 11th century, and one very important for the study of the art of the Fujiwara era.

The most ancient picture of the Sukhâvati (the Land of Bliss or Paradise) is that woven with lotus fibres by Chûjyôhime, a lady of noble birth (latter half of the 8th century). It is still kept in the temple Tayemadera, Yamato. All pictures of the kind imitate this, with various modifications. The wall-painting of Hôwôdô here reproduced is also an imitation of the above. The Buddha Amitâbha, Lord of Paradise, together with 25 Bodhi-sattvas, welcomes with music a faithful believer on Buddha. It is much spoiled by age, but still it is not difficult to see the excellence of the original design and the powerful and strong handling.

The life of the painter, **Takuma Tamenari,** is not known to us. He painted the picture by command of Yorimichi, finishing it all one day, at which the premier filled with wonder is said to have exclaimed, "Kose Hirotaka, an old artist, spent all night on a design. How rapid is Takuma's execution!" But from the amount of work in the picture, covering as it does the whole wall, we can see that no human hand could possibly have finished it in one day, however rapid. The expression may be an exaggeration of Takuma's unsurpassable rapidity in painting. The beauty of his style, the minuteness of his work and the thickness of his colouring are all worthy of the founder of the Takuma school. This is almost the only trustworthy one of his paintings which has come down to us.

不空羂索觀世音菩薩畫像(絹本着色)　傳春日基光筆

(縱三尺五寸六分、横一尺五寸六分)

京都市眞言宗教王護國寺東寺塔頭觀智院藏

不空羂索觀世音菩薩は、觀世音菩薩の一應現身にして七觀音の第七位とす、其形相には四臂と八臂との異あり、前者は三手に各、蓮花、淨罐、念珠を持ち、一手に施無畏の印を結べり、後者は此に倣ぐるが如く、左右第一手を胸に當てゝ合掌し、左第二手に蓮花、第三手に羂索を携へ、第四手に與願の印を結び、右第二手に錫杖、第三手に白拂子を持ち、第四手に與願の印を結べり、而して其全體の姿は大自在天の如く、頭に戴く寶冠中に阿彌陀佛を安置し、肩に鹿皮を被むり、七寶瓔珞、環釧を以て其身を莊嚴す、我が國にて此觀世音の始めて尊崇せられしは西暦第九世紀の初に當り、藤原冬嗣、家運の長久繁榮を求めんが爲めに、奈良の興福寺中に南圓堂を建て其本尊とせる時に在り、經文を閲するに、此觀世音を祈念するときは、夢中種々の身を現じて信者を讚嘆し、所願を滿足せしめ、未來永く地獄餓鬼等の惡道に墮せしめず、現世に於ては外魔怨賊の障害を除き、衆庶の愛敬を受け、壽命長久、資具豐富なることを得せしむと說けり

此畫は東寺の塔頭にして古書畫に富める觀智院の所藏に係り、傳へて春日基光、春日派の始祖にして西暦第十一世紀中頃の人の筆なりとす、畫風は全く春日派に相違なきも、筆者の果して基光なりや否やは今遽に斷定する能はず、然れども恐らくは基光より少しく後の作なる可きこと、鑑識家の等しく認容する所ならん、像の面相端嚴殊妙にして、姿態頗る自然、寶冠、瓔珞、環釧より光背、臺座の文樣に至るまで、筆々纖細精妙を極め、且つ巧に截金を使用し、其設色をして一層華麗ならしめたるは此畫の特色にして、他に多く比類を見ざる所、實に佛畫中有數の傑作として尊重す可きものなり、殊に保存宜きを得て剝落、變染の虞なきは喜ぶ可し

AVALOKITEŚVARA AMOGHAPÂŚA.

SAID TO BE BY KASUGA MOTOMITSU.

(Coloured; 3 feet 5¾ inches by 1 foot 6¾ inches.)

OWNED BY THE TEMPLE KWANCHIIN, TÔJI, KYÔTO.

(COLLOTYPE.)

Amoghapâśa is an incarnation of Avalokiteśvara Bodhi-sattva and the 7th of the seven Avalokiteśvaras. He is represented with four, or sometimes with eight arms as here. Two hands are joined together at the breast, the second on the left holds a stalk of the lotus, the third a cord, and the fourth is in a symolic posture. The second on the right has a metal staff; the third a white whisk, the fourth being like its mate on the left. The general appearance is like that of the God Maheśvara and in his diadem he carries a statue of Buddha Amitâbha. His shoulders are covered with a deer skin and his body is decked with jewels, garlands and rings. In Japan, the image of Amoghapâśa was first worshipped by Fujiwara Fuyutsugu at the beginning of the 9th century at Nanyendo Hall, Nara, which he built for that purpose.

This picture is owned by the temple Kwanchiin which is rich in art. It is said to be a painting of **Kasuga Motomitsu** (founder of the Kasuga school, middle of the 11th century). It no doubt belongs to this school but whether it is by Motomitsu or not we can not say with certainty. Perhaps it is the work of a later hand. The face itself is very beautiful; the limbs faultless, and the many and varied ornaments clearly and tastefully drawn. The painter used gold leaves very skilfully, which much enhances the beauty of the colouring. This is one of the best of Buddhist paintings, and has been very well preserved.

東光寺日作（自筆本和讃略解）

島田豊隆氏蔵

（『仏教文化研究』第五号　昭和三十年）

牛馬格鬪圖(紙本墨畫)　鳥羽僧正覺猷筆

鳥獸戲畫全四卷中の二段

(各卷全長三丈七尺餘、巾幅一尺)

京都府下栂尾眞言宗高山寺藏

鳥羽僧正覺猷天喜元年—保延六年即ち西暦一〇五三年—一一四〇年)の傳は第一冊鳥獸戲畫の處に出だせり、抑も僧正は畫を以て有名なる人なれども、元來畫家を以て居るの人にはあらざりしなり、或は顯密傳燈の闍梨なれば、工巧明(五明の一)に三昧を發得せんと欲して、畫事に力めたるものならんか、但し其法は元と何人より傳へしものなるや得て詳にす可らず、然れども其筆力着想共に非凡にして、一家の格法を開き、自から鎌倉時代に於ける繪畫の先驅となり、日本繪畫史上に極めて重要なる位置を占むるものなるは爭ふ可からず、元來僧正の畫は豪快磊落にして韻致高く、筆力亦快暢勁蒼なるのみならず、奇想天外より落ち來りて滑稽百出、變幻極まりなし、其然る所以は、洒々落々たる天性に出るものなる可しと雖も、然れども亦時勢の影響與つて力ありしならん、蓋し當時天下の權勢藤原氏の手を離れて武門に歸し、源平の二氏互に爭衡の端を開けるのみならず、諸大寺亦僧兵を蓄へ、腕力を恃みて猖獗を恣にし、武士と爭ひ、神主と鬪ひ、强暴を極めたるの時に方り、天台の座主、三井寺の長吏となりし僧正の人と爲りは、之を推するに難からず、即ち其氣象の自から繪畫に現はれたるものにして、豪快磊落は當時一般の風と云ふ可し

僧正の遺蹟中、最も著名にして且つ傳來の確なるものを高山寺の畫卷なりとす、元來此鳥獸畫は總數四卷あり、其中二卷は兎猿狐蛙の類遊戲する圖にして、曩に第一冊に掲載せしもの即ち其一部なり、又他の二卷一は人物遊戲の圖にして、一は龍虎牛馬鷄犬等遊戲の圖にして、こゝに出せるものは即ち後者の一部なり、之を觀るに數條の筒筆能く牛馬格鬪の狀を寫して眞に迫り、妙言ふ可らざるものあり、乃ち此二圖は戲畫にして戲畫にあらず、寧ろ牛馬活動の眞態を寫生したるものと云ふ可し、嘗て明治十六年時の博物局に於て彼の華嚴緣起畫卷第三冊に其一段を出せり)と共に、此畫卷の裝裝を修理せしに、裏打紙の下に(華嚴宗祖師義湘大師繪四局明惠上人繪三局、元曉大師繪三局、以上九局、獸物繪上中下、同類局二局□田□嶽都合十一卷、本是高山寺東經藏之具也、先年兵亂之時、足輕共執散、爲彼兵火所々燒失了、然坊人共拾集之間、此坊取置也、寺家有再興之時節、可令奉納彼藏也、後世留主門人、可得其意、不可存私、仍記置之也、時元龜庚午七月二十一日□僧□性□)の裏書あるを見出せり、是の裏書に據れば、古くは此畫卷上中下の三卷に別れ、且つ同類のもの尙ほ二局ありしが如し、然れども此二局今は傳らず、惜む可きことなり

CARICATURES OF ANIMALS.

BY TOBA SÔJYÔ.

(Two portions of one of the four rolls, ink-sketch; 37 feet 9 inches by 1 foot.)

OWNED BY THE TEMPLE KÔZANJI, TOGANOO, KYÔTO.

(COLLOTYPE.)

The life of **Toba Sôjyô** (1053–1140) has been given in Vol. I. Though he is famous he is not to be taken seriously as an artist. As he is an Âcârya (teacher) of the esoteric and exoteric doctrines of the law the acquisition of art was part of his necessary training. Though we do not know exactly from whom he learned art his ingenious design and able handling are far beyond the reach of ordinary artists. His style was the forerunner of the pictorial art of the Kamakura period and occupied the most important position of the time. Generally speaking, his art-method is bold and eccentric but of high taste, clever and powerful. The originality of his design and the variety of the subjects handled are all due to his natural talent but also to the influence of the time in general. At that time the Fujiwara government had no more influence over the people while all the political power passed over to the two influential families of Minamoto and Taira. But these two vied constantly with each other for supremacy. Some great temples also supported a considerable number of priests as soldiers who fought with the warriors and the Shintoists. Toba Sôjyô was then the highest priest of the Tendai sect and abbot of the temple Miidera. The position and circumstances he was placed in no doubt helped much the invention of his new style. It is but natural that his productions are marked with the bold and powerful spirit of the war-period.

The most famous and genuine of all his productions are the rolls, Caricatures of Birds and Animals, of which we have here reproduced two portions. Of the four rolls, two are of rabbits, monkeys, foxes and frogs, two parts of which we have given in Vol. I. Of the other two, one is of human caricatures and the other again of dragons, tigers, cows, horses, cocks and dogs. The portions here reproduced are of this last roll. The horses and the oxen fighting are clearly and powerfully drawn with a few strokes; they look so natural that we do not feel that they are meant to be caricatures.

源頼朝畫像絹本着色）　藤原隆信筆

（竪四尺六寸五分、横三尺七寸）

京都府下高雄眞言宗神護寺藏

源頼朝は左馬頭義朝の第三子なり、幼にして器局あり、十三歳にして軍に從ひ頗る戰功あり、後平氏に捕へられ清盛の命を以て伊豆の蛭小島に流され、伊東祐親の爲めに害せられんとせしも、遂れて北條時政に依り免るゝことを得たり、治承四年西暦一一八〇年、以仁王の平氏を滅さんとして令旨を四方に下すや、頼朝大に喜び時政と共に之に應せんとせしが、偶〻以仁王の敗死せるを聞き、遂に意を決して自ら兵を擧げ、平氏を殄滅せり、然れども其餘類處々に潛み、機を窺ふて兵を擧げんとするの憂あるを以て、請ふて天下の總追捕使となり、幕府を鎌倉に建て、武門專權の制を創め、大に天下を經營せり、世態是より一變すと云ふ、正治元年（西暦一一九九年）五十三歳にして、歿す、頼朝人となり、面大にして身短く、風度溫雅、吐亮朗、沈毅にして宏量、胸中成竹なければ未だ曾て事を擧げず、故に軍に敗衂なく、將士皆畏服せり、然れども猜忌にして恩薄く、骨肉功臣と雖ども其殺戮に遭ふもの亦少からざりしと云ふ

藤原隆信は從五位下爲隆の男なり、越前守、若狹守、上野介、右馬權頭、右京太夫等に任せられ、從四位下に叙せらる、丹青の道を好み、殊に肖像畫に妙を得たり、承安年間（西暦一一七一―一一七四年）當時の名工、光長に命じて日吉行幸の圖を描かしめ給ふや、供奉の大臣以下の面貌は隆信をして補筆せしめられしと云ふ、光長の名手を以てして尚且つ肖像畫に於ては一籌を輸せざるを得ざりしこと此の如し、其逸話推して知る可し、隆信又五節句圖及び院御所高野詣の人物を寫せしに、珍重極りなき物なりし由、攝政藤原兼實の手記に見えたり、其當時に推重せられしこと尋常に非るを見る可し、建久二年（西暦一一九一年）後白河法皇の勅請に依り、法然上人（淨土宗の祖師）御前に於て往生要集を講ずるや、隆信勅を奉じて其眞影を寫せり、其後建仁元年（西暦一二〇一年）上人に從ひて出家し、法名を戒心と號す、元久二年（西暦一二〇五年、一說には元年とあり）二月、六十歳を以て卒す、隆信また歌道に達し、撰ばれて歌所の寄人となり、代々の勅撰に入りたる詠歌少からず、其著歌集二卷あり、世に行はるゝに出せる畫像古來傳へて隆信の筆なりと云ふ、吾人嘗て神護寺に於て高雄山神護寺略記と題し、嘉暦三年（西暦一三二八年）の古暦の裏面に書せる古寫本一卷を見たることありしが、其中に曰く、仙洞院奉安置後白河の字脫せり、院法皇御影一鋪、又內大臣重盛卿、右大將頼朝卿、參議右兵衛督光能卿、佐衛門佐業房朝臣、影在之、右京權太夫隆信一筆奉圖之者也、と、是れ未だ世人の多く知らざる所なれども、隆信の畫たることを證するの好材料たり、而して重盛光能文覺の畫像は此頼朝畫像と共に神護寺に現存す、何れも隆信の遺蹟中最も有名なるものなり、就中此畫氣魄雄渾にして筆路圓熟、稀代の英雄を寫して恰も其人を見るの思あらしむ、隆信は頼朝と其生存の時を同うしたれば此畫像の如きも恐らくは親しく頼朝に接して寫生せるものならん、果して然らば此畫は獨り隆信の眞蹟として尊重す可きものなるのみならず、亦實に頼朝の肖像として史家の珍重す可きものなる可し

MINAMOTO YORITOMO.

BY FUJIWARA TAKANOBU.

(A Kakemono, coloured; 4 feet 7 1/5 inches by 3 feet 8 1/2 inches.)

OWNED BY THE TEMPLE JINGOJI, TAKAO, KYÔTO.

(COLLOTYPE.)

Minamoto Yoritomo was the third son of Yoshitomo. He went to a seat of war when he was yet thirteen years of age, and there gave evidence of his ability as a soldier. Later he was exiled to Hirugashima, Idzu. There he was about to be killed by Itô Sukechika, but succeeded in an attempt to escape and was helped by Hôjyô Tokimasa. Thus his life was luckily saved. In 1180 Prince Mochihito sent an order to him to defeat the family of Taira. He was pleased with this commission, and immediately raised an army with Tokimasa. Yoritomo only began to march against Taira, when he heard the report that the prince had been defeated by Taira and was dead. He, however, conquered the armies of Taira, completely defeating them, but the whole country was yet in an unsettled state, and Yoritomo himself asked the Emperor to be appointed chief superintendent of police (Sôtsui-hoshi), and before long, peace was completely established. He died in 1199, aged fifty-three. He was short of stature and had a large face; was generous and prudent, and never did anything without having previously completed his plans. Thus he was never defeated in war, and his retainers were in complete subjugation to him. His great defect was his suspiciousness, and cold-bloodedness. His benevolence never reached his subjects, and indeed he was not afraid to kill even his relations.

Fujiwara Takanobu, the painter, was a son of Tametaka. He excelled especially in portrait painting. During the years of Shoan (1171–1174), the Emperor ordered Mitsunaga, a celebrated painter of that period, to paint a picture of the Emperor's visit to the Shintô temple Hiye, and Takanobu was ordered to assist him in drawing the faces of ministers and other Imperial attendants. Thus even Mitsunaga was considered behind him in painting portraits. Takanobu also painted by order of the Emperor the portrait of Hônen-shônin (founder of the Jyôdo sect) preaching before the Emperor. He became afterwards a Buddhist priest as a disciple of Hônen-shônin. He died in 1205, aged sixty.

The picture here reproduced is said to be by Takanobu. This is a very good likeness of him drawn from life, as Takanobu lived in the same time with Yoritomo and had frequent intercourse with him. So this is not only precious as one of Takanobu's pictures, but is also valuable as a portrait of Yoritomo.

MINAMOTO YORITOMO.

YUJIWARA TAKIZOMI.

Size of image: 7 inches by 5 inches. Text: 7 inches by 5 inches.

OWNED BY THE TEMPLE JINGOJI, TAKAO, KYÔTO.

COLLOTYPE.

Minamoto Yoritomo was the third son of Yoshitomo. He went to a scat of war when he was yet thirteen years of age, and there gave evidence of his ability as a soldier. Later he was exiled to Hirugashima, Ise. There he was about to be killed by Ito Sukechika, but succeeded in an attempt to escape and was helped by Hôjyô Tokimasa. Thus his life was luckily saved. In 1180 Prince Mochihito sent an order to him to detest the family of Taira. He was pleased with this commission, and immediately [illegible] an army with Tokimasa. Yoritomo only began to march against Taira, when he heard the report that the prince had been defeated by Taira and was dead. He, however, conquered the armies of Taira, completely defeating them, but the whole country was yet in an unsettled state, and Yoritomo himself asked the Emperor to be appointed chief superintendent of police (Sôsaki-bosshi), and before long peace was completely established. He died in 1199, aged fifty-three. He was short of stature and had a large face; was generous and prudent, and never did anything without having previously completed his plans. Thus he was never defeated in war, and his retainers were in complete subjugation to him. His great defect was his suspicionsness, and cold-bloodedness. He benevolence never reached his subjects, and indeed he was not afraid to kill even his relations.

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撮影 高橋 [illegible]
印刷 [illegible]
[illegible]

婆藪仙人木像　作者不詳

（高五尺）

京都市天台宗蓮花王院三十三間堂藏

蓮花王院は、長寛二年（西暦一一六四年）後白河上皇の勅願に依りて建立せられ、一千一體の千手觀音像を安置し、治承二年（西暦一一七八年）十月、供養ありて、新千手堂と名付けられしものなり。元暦二年（西暦一一八五年）七月、震災の爲めに堂宇破損し、其後建長元年（西暦一二四九年）三月、更に火災に罹りて燒失せしが、同三年に至りて再興成り、爾來六百四十餘年を經て今日に至れり。其堂の柱間三十三間なるの故を以て俗にこれを三十三間堂と稱し、其名頗る高し。こゝに掲ぐるものは、此堂の中尊千手觀世音の脇立二十八部衆の一なる婆藪仙人の木像なり。二十八部衆は觀世音の妙力を正面又は側面より宣揚せるものを集めたるものにして、一部一處の經には其名存せざるが如し。婆藪仙人は、經に、地獄より出で、佛の未だ出世せざりし時、不善行を造りし九十二億の罪人を將ゐて娑婆世界に來詣したりと記せり。其詳細の理由は大方等陀羅尼經第一（成帙五卷）に詳かなり。此二十八部衆の木像は、同堂に存する風雷二神と共に運慶の作と云ひ、或は兩垣の千體佛と共に同堂再建の當時、康圓康勝の二人に命じて作らしめたるものなりとも云へど、未だ何れか眞なるを知らず。然れども熟ら〳〵此像を觀るに、其地獄より出で來りし苦相の中にも、觀世音の大方等陀羅尼經を捧持して歡喜の色を現はせる趣を寫し、よく經意に合へるのみならず、刀法圓柔、彩色精巧、亦是れ一個の好彫刻なり。想ふに彫工は、運慶に非ず、亦兩康に非ず、自から別派に屬するものにして、而も定朝風の穩和なる技能を有するの人なる可し。以て稀代の名作とするに足らざれども、堂內夥多の木像中に傑出して、世人の注目を受くるの價値は十分にあるものなり。

WOODEN IMAGE OF THE HERMIT VASU.

(5 feet 3⅝ inch in height.)

SCULPTOR UNKNOWN.

OWNED BY THE TEMPLE RENGEWÔIN (SANJÛSANGENDÔ), KYÔTO.

(COLLOTYPE.)

The temple Rengewôin was built in 1164 by command of the ex-Emperor Goshirakawa. 1,001 images of the Thousand-armed Avalokiteśvara are enshrined in the temple. It was partly destroyed by an earthquake in 1185 and again by a fire in 1249; the present one was built in 1251. The length of the temple is 33 *gen* (about 196 feet) and therefore became famous by the name of "Sanjûsangendô."

The image here given is of a hermit, Vasu by name, one of the 28 classes of beings by the side of the central image of the Avalokiteśvara. The 28 classes of beings are said to be those who help the religious work of the Avalokiteśvara and are honoured by the Buddhists. The image is said to have been sculptured by the famous Unkei (see Vol. II.), or by Kôyen and Kôshô, descendants of the former at the time when the temple was rebuilt. But we do not know whether the traditions are true or not. The face, worn by the sufferings of the hell from which he is said to have just escaped, is fairly beaming with joy as he grasps a roll of the sacred text relating to the Avalokiteśvara. The gentle use of the knife is so delicate and the colouring so fine and exact as to seem to betray a trace of the style of Jyôchô; and it may be that the sculptor had no connection with the school of Unkei at all. Though it can not be called a masterpiece of the time, it is the most distinguished and beautiful work among all those enshrined in the temple.

厨子扉畫黑漆地着色）　傳住吉法眼筆

第一不動明王　第二毘沙門天

（各竪三尺六寸九分、横一尺三分）

奈良市華嚴宗東大寺塔頭知足院藏

こゝに出せる不動明王及び毘沙門天の圖は、知足院の本尊地藏菩薩の厨子の扉六枚中の二枚なり、寺傳には此畫を住吉法眼の筆なりと稱すれども、果して然るや否や、未だ證據の徵す可きものなし、況んや住吉法眼は、かの宅磨粟田口芝の諸家と共に春日繪所預なりしことを世に傳ふれども、其生涯に就ては學者間の議論區々にして未だ一定の說なきをや、案するに知足院は寬平二年（西曆八九〇年）の創立にして、建長二年（西曆一二五〇年）再興せられ、後天保三年（西曆一八三二年）火災に罹り、文久三年更に再築せられたるものなり、此厨子は、多分建長年間再興當時の製作に係り、天保火災の際火燄の中より救ひ出されて纔に燒失を免かれしものなる可し、仔細に點檢すれば、慥にそれと思はるゝ痕跡の存する所あり、就中背後の板の如き、後の補修に係ること明白なり、畫者の住吉法眼なるや否は知ることを得ざれども、兎に角に鎌倉時代名人の手に成りしものなるは疑ふ可からず、其筆致細密にして氣力充實し、不動明王の二童子及び夜叉、毘沙門天等の眷屬に至るまで配置宜きに適ひ、殊に火燄の描法巧妙を極め炎々の狀眞に迫れり、鎌倉時代佛畫の標範として最も推重するに足るの傑作なり

不動明王及び毘沙門天のことは、共に第一冊に於て既に詳說したればこゝに之を再記せず

PAINTINGS ON THE DOOR-LEAVES OF A MOTORY SHRINE.

I. Ârya Acara (Fudô). II. Vaiśravaṇa, the God Regent of the North (Bishamon).

SAID TO BE BY SUMIYOSHI HÔGEN.

(Lacquer-ground, coloured; each, 3 feet 8 inches by 1 foot ½ inch.)

OWNED BY THE TEMPLE CHISOKU-IN, TÔDAIJI, NARA.

(COLLOTYPE.)

The pictures here given are two of the six leaves of the door of the Motory shrine in which the saint Kṣiti-garbha is placed. The first has the picture of Acara (Fudô) and the second that of Vaiśravaṇa (Bishamon), both being said to be by **Sumiyoshi Hôgen**, (beginning of the 13th century) though without any authority. Moreover there is some doubt about the biography of Hôgen who is said to have been a fellow officer of Takuma, Awataguchi and Shiba in the Picture Bureau of Kasuga. The temple Chisokuin in which the shrine is kept was founded in 890 and re-established in 1250. It was burnt down in 1832 and was built again in 1863. The shrine is in all probability a production of the time of the re-establishment of the temple (1250) and seems to have escaped the fire of 1832, which possible exception of one leaf behind the shrine, which seems to have been repaired afterwards. Though we can not attribute the painting to Hôgen, yet we see that it is a production of an able artist from the fine and minute handling of the subjects, from the form and dignity with which the saints are represented, from the frame of fire so forcefully depicted, and finally from the well distributed position of the slaves and demons following Acara and Vaiśravaṇa. We shall doubtlessly be right if we assign them to the Kamakura period. As to Acara (Fudô) and Vaiśravaṇa (Bishamon) see Vol. I.

伯道仙人圖（紙本墨畫）傳支那宋朝門無關筆

（竪一尺四寸五分、横二尺三寸九分）

子爵秋元興朝君藏

支那後漢の時代（西暦第一世紀より第三世紀に至る）に毛伯道なるものあり、劉道恭謝稚堅張兆期等と與に王屋山（河南省懷慶府西に入て仙道を修すること四十餘年、遂に共に神丹を鍊り出し、伯道先づ之を服して立どころに死せり、道恭亦服して死せしが、稚堅、兆期の二人は怖れて服せず、藥を棄て、歸らんとし、未だ山を出でざるに、遙に伯道道恭各白鹿に乘り、仙人節を執て之に從ひ、山上に遊ぶを見、愕き悲みて其罪を謝したりと云ふ仙話あり、こゝに出せる圖は即ち此仙話に基きて描けるものにして、白鹿に乘れる人物は毛伯道なり、其側に在るものは所謂節を執て之に從ふ仙人ならん

此畫の筆者古來傳へて門無關なりと云ふ、然れども門無關とは果して何人なるや未だ詳ならず、夫の博覽洽識且つ廉書家を以て有名なりし屋代弘賢（文化文政頃の人）は、無關を支那宋代の名僧無準禪師の弟子なりと云ひたれども、其據る處確かならず、或は曰く釋普門號は無關禪家の例略して門無關と云ふ、此畫の筆者即ち是れなりと、普門禪師は象山上皇の尊崇を受け、南禪寺（京都東山）の開祖となりし人にて、示寂の後佛心禪師と謚せられ、又大明國師の號を賜はりし碩德なり（本冊大明國師畫像の說明に詳出せり）、禪師にして此畫を作るの畫才あらんか、其事の畫史に見えざる理なし、彼の能阿彌、相阿彌能阿彌の傳は第三冊山水圖屏風の說明中に、相阿彌の傳は第二冊山市晴嵐及洞庭秋月圖の說明中に出だせり）は、其著君臺觀に、無關を上手とし、又宋人（宋は西暦第十世紀より第十三世紀に至る）なりとせり門無關をして果して大明國師ならしめば、其歿後二百年を經ざる能相兩阿彌の時代に、宋人と間途へらるゝ、啻はなからん、且つ此に揭ぐる畫を見るに、其風韻行筆純乎たる宋畫に外ならず、故に今姑く兩阿彌に從ふて筆者を宋人なりと定む、而して筆致の高雅なるより推せば、或は禪僧の手に成りしものなる可し、或る考古家の言ふが如く、此畫の渡來上佐宅廟等の盛時に在りとせば、後の漢畫派就中周文雪舟等に向て稗益を與へしは、蓋し尠少に非ざりしならん

THE SAGE MAU PO-TAO (MÔ HAKUDÔ).

SAID TO BE BY MEN WU-KWAN (CHINESE).

(A Kakemono, ink-sketch; 2 feet 2¾ inches by 1 foot 2¾ inches.)

OWNED BY VISCOUNT OKITOMO AKIMOTO.

(COLLOTYPE.)

During the latter Han dynasty (1st–3rd centuries) there was a man named Mau Po-tao who together with Liu Tao-kung, Hsieh Chi-chien, and Chang Chau-chi for forty years lead an ascetic life in the forest of Wang-wu (west of Huai-kin-fu in Ho-nan). These ascetics made an *elixir vitæ* for themselves. Po-tao was the first to take this and died instantly, Tao-kung dying shortly after in the same way. The other two, however, threw it away and were about to quit the forest when they saw their dead friends riding on white deer at the top of the mountain followed by some ascetics bearing staffs. The two were ashamed of their own lack of faith and prayed forgiveness. So runs the fairy tale. The picture here represents the story; Mau Po-tao riding on a deer, an ascetic following him.

The painter of the picture is said to be **Men Wu-kwan**, of whom we know nothing. Yajiro Hirokata, a learned man, owner of many valuable books, who flourished in the periods of Bunkwa and Bunsei (beginning of the 19th century), mentions Men Wu-kwan as a pupil of Wu-chun, a famous priest of the Sung dynasty of China. But on what authority we do not know. Some hold that Men Wu-kwan means Fu-mon (Fu-men) whose pseudonym was Mukwan (Wu-kwan) but as customary with priests of the Zen sect he left out the first letter "Fu" of his name. Fu-mon (Fu-men) was the founder of the famous temple Nan-zenji, Kyôto, (see further under "Taimin Kokushi" in the present volume). But we do not know whether or not this priest was an artist. If so, he ought to be mentioned in the "Biographies of Artists," which he is not. Moreover, Nôami and Sôami (see Vols. II and III.), the authors of the "Kuntaikwan" mention Wu-kwan as an artist of high ability who lived in the Sung dynasty (10th–13th centuries). They lived only 200 years after Taimin Kokushi and it is hardly possible that this famous priest should be forgotten so soon and be mentioned as belonging to the Sung dynasty. The picture here reproduced is in harmony with the rest of the Sung art in its taste and workmanship. We therefore consider him to be a painter of Sung independent of Taimin Kokushi, Fu-mon.

THE SAGE MAU PO-TAO (MÔ HAKU'SO),

SAID TO BE BY MEN WU-KWAN (CHINESE)

[illegible]

OWNED BY VISCOUNT OKITOMO, KIMONO

(COLOUR PRINT)

During the latter Han dynasty (1st 3rd centuries) there was a man named Mau Po-tao who together with Lao Tao-kung, Chu-ko-liang, and Chang Chan-fei [illegible] years lived an ascetic life in the to cat of Mt [illegible] (west of Lian Kin-ta in Ho-nan). These ascetics made an altar, for the [illegible]. Po-tao was the first to take this an [illegible] instantly, Tao-kung dying shortly after in the same way. The other two, however, threw it away and were about to [illegible] when they saw their dead friends riding on white deer at the top of the mountain followed by some ascetics bearing staffs. The two were ashamed of their own [illegible] faith and prayed forgiveness. So runs the fairy tale. The picture [illegible] represents the story: Man Po-tao [illegible] on a deer, an ascetic following him.

The panel of the picture is said to be **Men Wu-kwan**, of whom we know nothing. Judging the latter, a [illegible] man [illegible] to books, who flourished in the periods of Hunkwa and Hunsei (beginning of the 10th century), mentions Men Wu-kwan as a pupil of Wu-hao, a famous priest of the Sung dynasty of China. But [illegible] authority we do not know. Some hold that Men Wu-kwan means Fu-in-a (Fu man) who [illegible] Mukwan (Wu Kwan, but as [illegible] vary with pieces of the Nan [illegible] let out the first letter [illegible] of his name. Fu-mon (Fu man, was the founder of the famous temple Nu-zanji, Kyoto, see [illegible] under Hamin Kwa [illegible] in the present [illegible]. But [illegible] to [illegible] whether or not this picture was an [illegible] and in the "Biographies of Artists," [illegible] Mu-kwan and Sô-ami (see [illegible]

[illegible] and now, the authors of the "Kwakwa" [illegible] Wu-kwan as an artist of [illegible] who lived in the Sung dynasty (10th [illegible] century). They lived only 20 years after Hanin Kokeshi [illegible] possible that [illegible] famous [illegible] could be [illegible] so soon and be mentioned [illegible] in the Sung [illegible]. The picture here [illegible] produced is in [illegible] level of the Sung art in its taste and [illegible] [illegible] seems to be a [illegible] of Sô-ami, [illegible]

[illegible]

蓮花圖雙幅(絹本着色) 傳支那宋朝錢舜舉筆

(各竪四尺二寸四分、横二尺二分)

京都市日蓮宗大本山本法寺藏

錢舜舉は支那宋末の人なり、名は選、玉潤と號す、また巽家清癯老人等の別號あり、理宗帝の景定年中(西歷一二六〇年—一二六四年)鄉貢進士となる、天資俊秀、才藝絶倫にして、詩を善くし、丹青の技に長せり、其人物山水花卉翎毛は趙昌(字は昌之、北宋の大家、最も花果を畫くに妙を得たり)に私淑して之を畫き、青綠山水は趙千里(名は伯駒、南宋の名工、最も山水畫に長す)を學びたりと云ふ、こゝに掲ぐる圖は古來舜舉の作と傳ふるものなれども、果して然るや否や、疑なき能はず、鑑識家は大抵後人の手に成れるものなりとす、今之を熟視するに、筆致清雅、彩鮮麗、芙蕖の嬌態を曲盡し、布置も亦宜しきを得たり、假令舜舉の作にあらずとするも、舜舉に類するの大家にあらざれば、決して之を畫く能はざるなり、此畫が古來我が後素家に稗益を與へたるは、蓋し夥少にあらざりしならん

LOTUSES.

SAID TO BE BY CHIEN SHUN-CHEU (CHINESE).

(A pair of Kakemono, coloured; each, 4 feet 2 inches by 2 feet ½ inch.)

OWNED BY THE TEMPLE HÔNPÔJI, KYÔTO.

(COLLOTYPE.)

Chien Shun-cheu otherwise named Yue-tan was an artist of the closing period of the Sung dynasty. During the Ching-ting period (1260–1264 A.D.) he became a candidate for the civil service under the Emperor Li-tsung. He was by nature intelligent and extraordinarily clever, skilled in poetry and also in the art of painting. In depicting human figures, landscapes, flowers and birds he used to imitate Chao Chang, an artist of the Northern Sung, while in coloured landscape sketches he followed the style of Chao Sien-li of the Southern Sung.

The pictures here reproduced are generally attributed to our artist but without any positive proof,—some connoiseurs considering them to be by a later artist than Chien Shun-cheu, which seems more credible. Not only are the pictures exceptionally clear and elegant of execution, but the colouring is most beautiful. All the charming phases of the lotus flowers with their stalks and leaves are minutely depicted, the whole forming a perfect harmony. Such pictures as these can hardly have been produced by a hand inferior to Shun-cheu's. These must have served as models for subsequent Japanese artists.

LOTUSES.

A JUD TO THE BY CHIEN YÜ CHI C HSIEN.

A jar of Kakemono on a table and a few flowers. Silver Jar book.

OWNED BY THE TEMPLE HONPOJI, KYOTO.

(COLLOTYPE.

Chien Shun-chou otherwise named Ye-tan was an artist of the closing years of the Sung dynasty. During the Ching-ting period (1290-1291 A.D.) he became a candidate for the civil service under the Emperor Li tsung. He was by nature intelligent and extraordinarily clever, skilled in poetry and also in the art of painting. In depicting human figures, landscapes, flowers and birds he used to imitate Chao Chang, an artist of the Southern Sung, while in colours he followed the style of Chao Sseu-ch of the Sung.

The pictures here reproduced are generally attributed to our artist but with any positive proof—some of them incline rather to ascribe them to the hand of a later artist than C. Chien Shun-chou, which—this more is said to. Not only are the pictures exceptionally clever and elegant of conception, but the colouring is most beautiful. All the flowers of the lotus flowers with their stalks and leaves are minutely depicted, the whole forming a perfect harmony. Such pictures as these can hardly have been produced by a man inferior to Sung. There is at least several models in existence, of which the one in

蓮華蜻蛉圖 (宋)本朝(朝)鮮人 (宋)本朝(朝)鮮人 (宋)本朝(朝)鮮人

東京帝國博物館蔵

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紫式部日記畫卷(紙本着色)　傳藤原信實筆

二卷中の三段

(各卷全長一丈七尺餘、巾幅六寸九分)

第一圖及第二圖　侯爵蜂須賀茂韶君藏

第三圖　子爵秋元興朝君藏

此に出す畫卷は、源氏物語の著者として聞秀の名を千歲の後に遺せる紫式部が物せし日記に本づきて畫けるものなり、此日記は、式部が一條帝西暦九八七年—一〇一一年)の中宮彰子即ち上東門院に奉仕せる間に見聞せる事柄を記せるものにして、後一條後朱雀兩帝の降誕及び其祝賀の模樣を始め、都て宮中の出來事を詳にせり、又此卷は詞書榮花物語に似たるを以て、古來誤りて榮花物語畫卷と稱せり、且つ其全部何時の頃よりか散じて零本となり、今は蜂須賀久松、秋元の三家に各一卷を藏せらるゝを聞くのみ、茲に掲ぐる三圖中、第一、第二の兩圖は蜂須賀家所藏の卷中より、第三圖は秋元子爵所藏の分より各、摸出せり、何れも彩色穠艶にして畫樣優美、閑雅悠長の趣十分なり、而して其殿舍の屋根を省略し、唯、柱桁のみを畫きて其內部の有樣を示すは、侯爵繪卷の特色にして、俗に之を屋拔の描法と云へり、是れ恐らくは藤原時代の創意なる可し、斯る意匠は、佛畫の曼荼羅より轉化して、繪卷物流行の時代盛に行はれたるものゝ如し、後世殿舍を描く者、大抵此法を採用せざるなし

此畫卷の筆者、古來傳へて藤原信實なりとし、詞書は能書の聞えありし後京極攝政良經の筆と云へり、良經は關白太政大臣兼實の二男にして、從一位太政大臣に任せられ、建仁二年西暦一二〇二年十二月攝政となり、建永元年西暦一二〇六年三月三十八歲にして薨せし人なり、信實は前冊にも述べし如く、其卒年確かならざれども、建保承久の頃西暦第十三世紀の始を盛りとせし人なるが如し、故に此畫にして果して信實の作ならんか、詞書の筆者良經の年曆より推して、三十歲以前のものと爲さざるを得ず、齡未だ三十に達せずして斯る圓熟の大作ある、其天稟の卓越せること驚く可し、但し此畫を以て華嚴緣起畫卷(第三冊に其一段を出せり)に比するに、其畫風播然別樣にして、全く同一の人にあらざるが如し、彼れ眞にして是れ否らざるか是れ眞にして彼れ否らざるか、或は彼是共に信實の眞筆なるも、年齡の少長、修養の深淺、自から斯る相違を生せしものか、之を鑑査して鐵案を下すは、實に非常の難事なる可し、見に角、此畫卷は單に其畫の巧妙なるのみならず、藤原時代に於ける宮中の狀態を詳にするの好資料にして、紫式部日記と共に歷史家の大に珍重す可きものなるや疑なし

THE DIARY OF MURASAKI SHIKIBU.

SAID TO BE BY FUJIWARA NOBUZANE.

(Three portions of the two rolls, coloured; each roll, 16 feet 10 5/8 inches by 6 5/8 inches.)

I. and II. OWNED BY MARQUIS MOCHIAKI HACHISUGA.

(I. WOOD-CUT. II. COLLOTYPE.)

III. OWNED BY VISCOUNT OKITOMO AKIMOTO.

(WOOD-CUT.)

The picture-rolls, three portions of which are here given, illustrate the diary of the famous lady, Murasaki Shikibu, the author of the "Tales of the Family of Minamoto" ("Genji Monogatari"). The diary was written during her service as a court-lady under the Emperor Ichijyô (987–1011) and tells all about the celebrations of the births of the Emperors Goichijyô and Goshujyaku and other happenings at the court. The explanation of the roll resembles in some points the "Yeigwa Monogatari" ("Tales of Prosperity") and the picture is often mistaken as belonging to it. Only vol. III of the rolls are now extant and they are owned by Marquis Hachisuga, Count Hisamatsu and Viscount Akimoto. Of the three pictures here given, the first and second belong to Marquis Hachisuga and the third to Viscount Akimoto. All are elegant and full of taste, the colouring being rich and fine. Only the columns of the house are drawn without the roofs so as to show the interior of the lady's appartments. This is the so-called *Yamuki*, i.e. "roof-less" art-method, peculiar to the Yamato school. It seems to have been originated in the Fujiwara era and has been followed ever since by all those who paint interiors.

The painter is said to be **Fujiwara Nobuzane,** but the writer of the explanation of the roll is said to be Gokyôgoku Yoshitsune who was prime minister in 1202 and died in 1206, aged 38 years. Nobuzane's date is not known exactly, as we said in the last volume, but he must have lived in the 13th century. In comparing these with the Historical Picture of the Avatainsaka (Kegon) Sect (see Vol. III) we observe a great difference between them. We can not ascertain which are genuine. Before we can go any further in deciding this point we must have much more study of his productions. This roll is valuable also for the history of the Fujiwara era.

THE DIARY OF MURASAKI SHIKIBU,

SAID TO BE BY FUJIWARA NOBUZANE.

Three parts of the two rolls, coloured, each roll, 12 feet 10 inches by 6 ft.

I. and II. OWNED BY MARQUIS MOCHIZUKI HACHISUGA.

(WOOD CUT. II. COLLOTYPE).

III. OWNED BY VISCOUNT OKITOMO AKIMOTO.

(WOOD CUT).

The picture-rolls, three portions of which are here given, illustrate the diary of the famous lady, Murasaki Shikibu, the author of the "Tales of the Family of Minamoto" ("Genji Monogatari"). The diary was written during her service as a court-lady under the Emperor Ichijyô (987–1011) and tells all about the celebrations of the birth of the Emperors Goichijyô and Goshujyaku and other happenings at the court. The explanation of the roll resembles in some points the "Yeigwa Monogatari" ("Tales of Prosperity") and the picture is often mis-taken as belonging to it. Only *ni* of the rolls are now extant and they are owned by Marquis Hachisuga, Count Hiamasan and Viscount Akimoto. Of the three pictures here given, the first and second belong to Marquis Hachisuga and the third to Viscount Akimoto. All are elegant and full of taste, the colouring being rich and fine. Only the columns of the house are drawn without the roofs so as to show the interior of the lady's apartments. This is the so-called Yamato, i.e. "roof less" art-method, peculiar to the Yamato school. It seems to have been originated in the Fujiwara era and has been followed ever since by all those *n* who paint interiors.

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藤原信實筆 紫式部日記繪卷 (自筆本)

藤原信實筆 紫式部日記繪卷

第三圖

第一圖

第二圖

第一卷第九圖 第一卷第十一、第十二卷

第三卷中卷

過海大師東征傳緣起畫卷(紙本着色)　蓮行筆

全五卷中第一第二兩卷中の各一段

(各卷全長五丈餘、竪幅一尺二寸三分五厘)

奈良縣下律宗大本山唐招提寺藏

此に出せる畫卷は我國戒壇の創設者たり南都の巨刹唐招提寺の開祖たる鑑眞和尚の支那より來朝せる緣起を描けるものなり、鑑眞和尚は唐の人俗姓は淳于中宗帝の景龍五年(西暦六八四年)を以て生る、年十四にして大雲寺の智滿禪師に就て出家し、後道岸律師に隨て菩薩戒を受く、又東西二京に巡遊して三藏經典を研究し、深く造詣する所あり、既にして淮南江蘇省揚州附近に歸りて戒律の敎を布き、一方の化主と仰がる、我天平五年(西暦七三三年)沙門榮叡普照等、遣唐大使丹墀廣成に隨て入唐留學し、彼國の風を觀るや、僧侶皆戒律を持すること甚だ嚴に苟も戒を持たざる者は與に齒せざるの風あり、榮叡等これに感じて日本に傳戒の人なきを慨し、鑑眞和尚を請して東渡せんことを請ふ、和尚欣然として之を諾す、然れども種々の障碍起りて其企數蹟き、偖さに艱難を嘗めしが、遂に東渡の志を貫さず、孝謙帝の天平勝寶六年(西暦七五四年)辛うじて我國に達し、南都の東大寺に入れり、聖武帝師に告げて曰く、朕東大寺を建てゝより既に十年なれども、此上未だ一箇の戒壇なし願くば師之を經營せよ、今より後受戒傳律一に師に任せんと、勅して傳燈大法師の號を授く、此年四月初めて大佛殿の前に戒壇を立て、天皇皇后皇太子以下百官群卿皆壇に登て菩薩戒を受く、尋で大佛殿の西に於て別に戒壇院を建立せり、帝又勅して皇子田部親王の舊宅を賜ふ、和尚乃ち伽藍を開創し、名けて唐招提寺と云ふ、戒律の敎是れより漸く我國に熾んなり、天平寶字二年、更に大和尚の號を賜ふ、七年(西暦七六三年)五月示寂す、壽七十六

こゝに出せる二圖、は第一卷中の一段にして、鑑眞和尚が十四歳の時、父に伴はれて大雲寺に抵り、智滿禪師に就きて出家し、沙彌とならんとする所を畫く、他は則ち第二卷の一段にして、師が天寶二年(西暦七四三年)榮叡等の請に應じて東渡せんと欲し、徒屬八十餘人と與に船を艤して征途に上りし時、猛風俄に起り、怒濤激浪船舶を碎き、一行將に溺沒せんとし、師獨り烏蘆草の上に安坐して難を免るゝの圖なり、此障難ありしより、衆人、師が東征の航路危險なるを虞り、滄海の期大に後れ、其初志を遂したるは殆んど十餘年の後なりしなり

此畫卷の筆者蓮行は、俗名を六郎兵衛と稱す、書史に曰く、晋て鎌倉の貴族、蓮行をして鑑眞和尚の行狀を畫かしめ、極樂律寺の沙門忍性に施す、時に永仁六年(西暦一二九八年)八月なりと、而して每卷皆畫工六郎兵衛人道蓮行筆の奥書あり、蓮行は何人より畫法を受けしものなるか未だ詳ならざれども、其畫風を檢するに、頗る宅磨の流を酌みしものゝ如し、畫巧越味に乏しく、聊か鄙俗に失するの感なきにあらずと雖も、蓮行の筆は此他に現存するもの一點もなければ、實に天下の珍品として尊重す可きものなる可し

HISTORICAL PICTURES OF KWAKAI DAISHI.

BY RENGYÔ.

(Two portions of the first and second of the five rolls, coloured; each roll, 49 feet 8 $\frac{2}{3}$ inches y 1 foot 2 $\frac{3}{5}$ inches.)

OWNED BY THE TEMPLE TÔSHÔDAIJI, NARA.

(COLLOTYPE.)

The picture rolls, two portions of which are here reproduced illustrate the travels of Kwakai Daishi or Kanshin, a Chinese priest, who came to Japan in 754 to propagate his method of priestly discipline. He founded the Terrace of Discipline (Sila-mandala) in Nara and also a temple called Tôshôdaiji (a Chinese monastery for the priests from the four quarters, Skt. Catur-disga-vihâra) near Nara. He was born in 684 during the reign of the Emperor Chung-tsung of Tang and when he was fourteen years old became a novice under Chi-yun of the monastery Ta-yun-ssu. Afterwards he went to the eastern and western capitals to study the Buddhist texts. He was engaged in teaching the discipline (Vinaya) at Hui-nan near Yang-chou (Kiang-su) and became famous as a great teacher in the Law. In 733 certain Japanese priests, Yôyei, Fushô, etc. went to China. On seeing that all the Chinese priests of the time were well versed in the Vinaya doctrine (the great traveler I-tsing was then back from India and busy in introducing the Indian method of discipline) these priests regretted that Japan had no teacher of the Vinaya doctrine and asked Kwakai Daishi, who was then known by his priestly name Kanshin, to come to Japan to teach the Law. The proposal was gladly accepted and at last in 754 after a voyage protracted by numerous accidents he reached Japan and entered the temple Tôdaiji, Nara. The Emperor Shômu ordered him to teach the Vinaya doctrine and to establish the Terrace of Discipline in Tôdaiji which he (the Emperor) had built ten years before, and the honourary title "Great Teacher of the Transmission of the Light" (Dentô Daihosshi) was given him. In the fourth month of the year the Terrace of Discipline was inaugurated before the Daibutsu (great image of Buddha) and the Emperor was the first to receive the precepts of Boodhi sattva on the Terrace. The Empress, the Crown Prince and ministers followed. The Emperor gave him the old palace of Prince Tanabe which was made into a monastery by the teacher. This is Tôshodaiji above referred to. He died in 763, aged seventy-six

In the first picture here given Kanshin who is fourteen years old is going to the teacher Chi-yun with his father to be made a novice. The second depicts the shipwreck Kanshin met with on his way to Japan with a retinue of 86 men Here he is seen sitting on the sea weed while the others are struggling to escape from the danger. Many people had advised him not to go abroad, but he would not listen to them. But the voyage was considerably delayed and his arrival in Japan was eleven years after that accident

Rengyô, whose common name was Rokurobei, painted the rolls in 1298 on the request of a noble of Kamakura. They were then given to Ninshô, a priest of Gokurakuji. Each roll bears the name of the painter, whose life is but little known to us From these pictures he seems to have belonged to the Takuma school, though not much can be said for the design and taste As there are no other productions of his the rolls are worthy of note.

大明國師畫像（絹本着色）

（竪二尺三寸三分、横一尺三寸五分）

傳宅磨榮賀筆

京都市東山臨濟宗大本山南禪寺藏

大明國師諱は普門、無關と號す、建暦二年西暦一二一一年信濃國に生る、生ながらにして雙齒を具し、眼三角にして重瞳あり、甫めて七歳佛門に入り、初め講肆に遊びて教乘を學びしが、後聖一國師臨濟宗大本山東福寺の開祖にして建仁二年—弘安二年即ち西暦一二〇二年—一二七九年の人）に從ふて禪に參ずること數年、頗る玄旨を領悟せり、而も小成を以て敢て自ら安んぜず、慨然として遠遊の志を起し、建長三年西暦一二五一年海に航して宋に入り、荆叟陳橋大知識の門を歴叩し、留ること十有二年にして歸朝し、再び聖一國師に省侍す、既にして聖一國師の入寂するや、相國藤原實經に請せられて東福寺の席を董すること十一年なりき、正應年中、龜山上皇（西暦一二六〇年—一二七四年在位）城東の離宮に在ませしが宮中、ときに怪異作り、妃嬪等ま、〳〵其魅に遇ふ、乃ち群臣を集めて之を議し、遂に南都西大寺の僧睿尊に命じて之を鎮せしむ、然れども怪事依然たり、上皇以爲らく、怪を息むるは心宗に如かずと、師を東福より召し、問ふて曰く、師此宮に居せば能く怪を息めんや、師奏して曰く、世書すら猶言ふ妖不勝德と、況んや釋氏をや、釋子の居る處何の怪か之れあらんと、上皇其言を壯なりとし、師に勅して離宮を鎮せしむ、師乃ち雲菴二十人と與に宮に入り、日夜唯安居禪宜するのみ、又他事なし、而して宮怪永く息む、上皇是れより心を禪宗に傾け、遂に離宮を捨てゝ南禪寺を創し、師をして開山たらしめ、且つ親しく弟子の禮を執り給へり、又嘗て師の畫像に御製の讚を賜ふて曰く、靈林老作人天眼、電卷星馳追也難、三尺竹籃三尺鉞、未曾動著逼人寒、と、以て其家風の如何に嚴厲にして、其道望の如何に高峻なりしかを想ふ可し、正應四年西暦一二九一年示寂す、世壽八十、歳後十三年にして佛心禪師と諡し、三十三年にして更に大明國師の號を賜ふ、筆者宅磨榮賀は父祖閥歴共に詳ならず、或は曰く、榮賀名は有信、勝信の孫、良賀の子なりと、或は曰く、榮賀一に永賀に作る、宅磨爲行の子なりと、或は曰く、又榮可とも書く、大和に住し、法眼に叙せらし人なりと、或は曰く、壯年にして家を弟有房に讓り、大和に住し、畫三昧を以て一生を終はり、其壽も亦短からずと、諸說紛々として未だ何れか眞なるを知らず、然れども後二條花園二帝（西暦一三〇二年—一三一八年の頃世に榮えし人なるは疑なきが如し、榮賀の傳は此の如く詳ならずと雖も、其畫道に與へたる稗益は頗る大なるものあり、蓋し宋元の畫風、鎌倉時代の日本に入るや、榮賀率先して其英華を採撮し、神髓を呑吐して、新たに一機軸を出せり、而して明兆其後を承けて起り、巨勢土佐兩派以外には殆んど繪畫なるものなかりし時に當り、畫界に一新天地を拓きたるもの、即ち亦榮賀の遺功に外ならず、榮賀は宋の大家李伯時元の巨匠顔輝の描法を參酌して、新趣を發揮したるのみならず、彼の三十二相八十種好等の描寫傳彩の如き、亦必ずしも古格舊法を株守せずして、能く圓滿なる佛相を畫き、佛畫の天地を擴大したり、此に出せる大明國師の畫像は、即ち榮賀の傑作にして、神采奕々人に迫るの趣あり、夫の釋子の居處何の怪かの之れあらんと奏對せる氣魄、描き得て遺憾なしと云ふ可し、其李顔二家に私淑して造詣せる所の深かりしは之に據りて推知するに難からざるなり

TAIMIN KOKUSHI.

BY TAKUMA YEIGA.

(A Kakemono, coloured; 3 feet 3 9/16 inches by 1 foot 4 1/8 inches.)

OWNED BY THE TEMPLE NANZENJI, KYÔTO.

(COLLOTYPE.)

Taimin Kokushi whose private name was Fumon and pseudonym Mukwan was born in 1212, in the province of Shinano. It is said that he already had two teeth when he has born and that his eyes had a peculiar form. In his 7th year he entered the priesthood and studied sûtras in a school. He afterwards went to Shôichi Kokushi (1202–1279) to learn the method of contemplation and became well versed in it. He formed the idea of travelling into China which plan he carried out in 1251. During his twelve years' stay abroad he visited many learned priests, such as Hing-sau and Tan-chiau of Sung. On his return home he again followed Shôichi Kôkushi whom he succeeded as abbot of the temple Tôfukuji While the ex-Emperor Kameyama (reigned 1260–1274) was staying in Higashiyama, Kyôto, the rumour went abroad that the palace was said to be haunted by ghosts. His Majesty called together his courtiers to consult with them about the matter, and decided to call Yeison, a priest of Saidaiji, Nara to put a stop to the ghosts appearing, but in vain. The Emperor then thought that the doctrine of contemplation might be the best for stopping ghosts and summoned Fumon from the temple Tôfukuji; and asked if he could stop them. The abbot replying to the throne said "Is it not mentioned even in the secular books that ghosts can not overcome virtue? How can they haunt the place where a priest is?" The affair was then put into his hand and the abbot lived in the palace together with twenty other priests. Nothing happened from that time on. The Emperor dedicated the palace to the abbot and founded a temple there now called Nanzenji. Afterwards the Emperor became a pupil of the abbot and wrote a landatory verse over his picture. His method of instruction was very strict and his aspiration of the highest. He died in 1291; aged eighty. Thirteen years after his death a posthumous title was granted from the throne and again twenty years later the further title Taimin Kokushi by which he is generally known.

Takuma Yeiga, the painter, is well known in the history of art, but little of his life and genealogy is known to us. No less than five different opinions about his genealogy and life are recorded. They contradict one another and we do not know which to follow. But that he flourished during the reigns of the Emperors Go nijyô and Hanazono (1302–1318) seems to be certain. His contribution toward the advancement of pictorial art can never be ignored. When the styles of the Sung and Yuen artists of China were introduced into the then centre of Japanese art, Kamakura, Yeiga was the first to pick up the best and essential points of these styles and to originate a new style of his own. Myôchô (1352–1431) followed him and opened a new era in art while there were no other schools but Kose and Tosa. This fact must be attributed to the influence of Yeiga. He invented a new method in painting the thirty-two signs and eighty minor marks of a Buddha; his success in this line was as great as that in the application of the styles of Li Po-shi (of Sung) and Yen Hui (of Yuen).

The picture of Taimin Kokushi here reproduced is one of his masterpieces. The spirit and dignity of the abbot at the moment when he replied boldly to the throne is fully displayed on the canvas. His measure of success in adopting the styles of Li and Yen can be well seen in the picture.

TAIMIN KOHSEI.

[illegible]

[illegible] THE [illegible] [illegible] BY [illegible]

[illegible]

[illegible]

[

瓢簞捉鯰圖(紙本淡彩) 僧如拙筆

(竪二尺六寸八分五厘、横二尺五寸一分)

京都府下花園臨濟宗妙心寺塔頭退藏院藏

禪僧如拙は九州の人にして京都五山の一たる相國寺(京都)に寓せしが、繪畫を善くするを以て、足利將軍義滿(應安元年—應永元年卽ち西暦一三六八年—一三九四年在職)に愛重せられたり、其山水人物花鳥の畫は、南宋の馬遠、夏珪、牧溪、玉澗及び元の顏輝の風あり、如拙以前畫を能くする者未だ曾て宋元の畫法を學ぶ者なかりしに、如拙に至りて始めて之を學びよく其法を得て、所謂東山時代の畫風を創せり、遺蹟の世に存するもの稀なれども、名聲甚だ高く、周文雪舟祐勢等諸名手の冠冕と爲りて、繪畫史上に重要なる位地を占有す、如拙一に如雪と書し、落款に如雪道人又は如雪亂芳軒と書せるもあり、其印にも如雪軒、文清又は蘭芳印等と刻したるを見る

こゝに掲ぐるものは、水際に立てる一漢子が葫蘆を以て鯰魚を捉へんと擬するの圖にして、世に珍らしき意匠なり、畫上の題詞に、大相國俾僧如拙畫新樣於應右小屏之間」とあり、則ち義滿の囑によりて描きたるものなるを知る可し、夫れ圓圓なる瓢腹を以て滑脫自在の鯰魚を捺着せんとす、禪家の妙手段を以てするにあらざれば決して能くす可からざる所、義滿の故らに斯の奇題を出せる、如拙の辭せずして之を描ける、其に極めて妙味あるの因緣と云ふ可し、其秀潤なる墨氣、雅なる筆致は、卽ち是れ宋元派の特色にして、當時の畫界に少からざる影響を與へたるものなり、畫上の讃は孰れも錚々たる禪家名僧の手に成れるものにして、一層の價値を此畫に添ゆるものと云ふ可し

GOURD AND CAT-FISH.

BY JYOSETSU.

(A Kakemono, light-coloured, 2 feet 7 1/5 inches by 2 feet 5 5/5 inches.)

OWNED BY THE TEMPLE TAIZÔIN, MYÔSHINJI, KYÔTO.

(COLLOTYPE.)

Jyosetsu was a priest of Kiushû and a resident of the temple Shôkokuji, Kyôto, one of the five head quarters of the Zen sect. He was skilled in painting and seems to have been a favourite of the Shôgun Ashikaga Yoshimitsu (1368–1394 sovereign *de facto*). In painting landscapes, human figures, flowers and birds he adopted the styles of Ma Yuen, Hsia Kwei, Mu-chi, Yueh Kan of the Southern Sung and Yen Hui of Yuen of China. Japanese artists had never studied the styles of Sung and Yuen until this brilliant example was set by Jyosetsu, who thus settled the art-method of the so-called Higashiyama period. He was famous as the forerunner of those noted artists, Shûbun, Sesshû and Kanô Yûsei and occupies a foremost position in the history of art in Japan.

The picture here reproduced is of a peculiar humouristic design. A man is endeavoring to catch a cat-fish with a gourd. From the writing over the picture we see that he painted this by order of the Shôgun Yoshimitsu. "As difficult as to catch a cat-fish with a gourd" is one of our well-known proverbs. It is indeed a new design for painting and yet executed in high taste. The free and natural handling display the peculiarity of the new style introduced by the painter. It no doubt influenced contemporay artists. Moreover we find the names of the famous Zen priests, Shûsô, Bonpô, Shingen, etc., among those who wrote verses over the picture. This fact alone adds much to the value of it.

[illegible]

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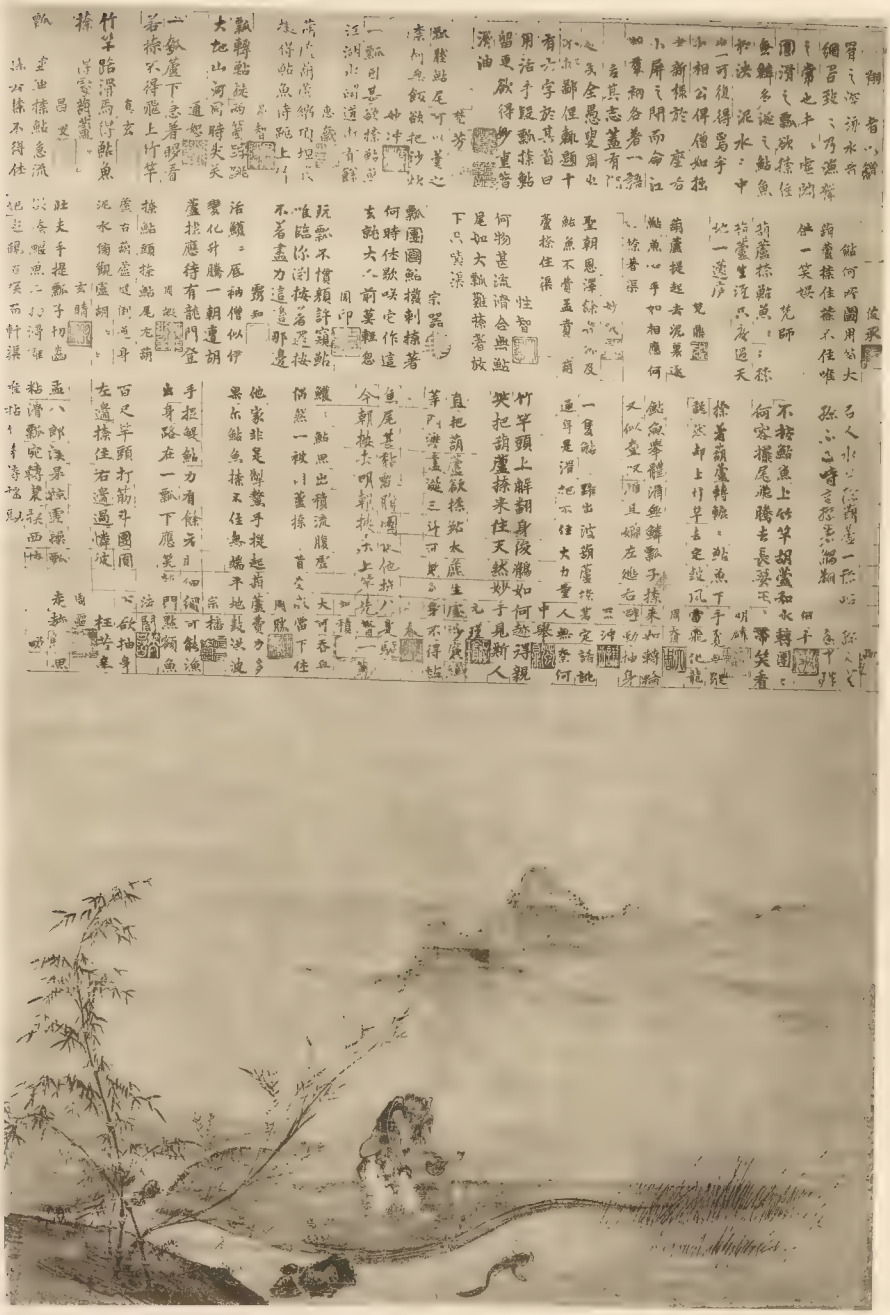

柿本人麿及小野小町畫像(紙本着色)　春日行秀筆

三十六歌仙畫卷中の二圖

(各縱一尺六寸五分、横一尺四分)

京都市北野神社藏

三十六歌仙は一條帝西暦九八七年—一〇一一年の頃大納言藤原公任が古今の歌人中より撰拔せしものにして、即ち柿本人麿、紀貫之、凡河内躬恒、伊勢、大伴家持、山邊赤人、在原業平、僧正遍照、素性法師、紀友則、猿丸太夫、小野小町、藤原兼輔、藤原朝忠、藤原敦忠、藤原高光、源公忠、壬生忠峯、徽子女王、中臣頼基、藤原敏行、源重之、源宗于、源信明、藤原清正、源順、藤原興風、藤原元輔、坂上是則、藤原之興、藏人左近、藤原仲文、大中臣能宣、壬生忠見、平兼盛中務等是れなり。こゝに掲ぐる二圖は三十六歌仙畫卷中より撰出したるものにして、一は柿本人麿、他は小野小町なり、何れも和歌の名人にして所謂天地を動し鬼神を感せしむるの妙ありと稱せらる、人麿は天足彦國押人命の後裔にして持統文武二朝(西暦六九〇年—七〇七年)に仕へしが、歌道に於ては古今に獨歩し、百世の師範たり、小町は出羽守良眞の子、或は云ふ參議篁(承和頃即ち西暦第九世紀の人)の孫なりと、絶世の美人にして、和歌に巧みに、其生涯に就て種々の物語ある婦人なり

此歌仙畫は、近代の名工住吉内記弘貫、文久四年即ち西暦一八六四年歿す)の春日行秀の筆と鑑定せるものなり、意匠巧妙にして運筆自在、蓋し行秀の作に相違なからん、行秀は清涼寺の融通念佛緣起(第一冊に其一段を出せり)を畫きたる一人にして、從五位右近衛將監行廣の男なり、從四位上、大藏少輔に叙任せられ、春日繪所預となる、但し其卒年詳ならず、恐くは永享(西暦一四二九年—一四四〇年)頃の人なる可し、又畫上の歌は從二位權大納言清水谷實秋の筆なりと云ふ、實秋は權中納言公勝の子、應永二十七年(西暦一四二〇年)四月、四十八歳にして薨せし人なり

TWO POETS, KAKINOMOTO HITOMARO AND ONO-NO KOMACHI.

(TWO OF THE THIRTY-SIX POETS).

BY KASUGA YUKIHIDE.

(Coloured; each, 1 foot 7¾ inches by 1 foot ¾ inch.)

OWNED BY THE SHINTÔ TEMPLE KITANO-JINSHA, KYÔTO.

(COLLOTYPE.)

The so-called thirty-six poets were chosen from among the celebrated Japanese poets, ancient and modern, by Fujiwara Kintô during the reign of the Emperor Ichijyô (987-1011). Following is the list:—Kakinomoto Hitomaro, Kino Tsurayuki, Ôkôchi Mitsune, Ise, Ôtomo Yakamochi, Yamabe Akahito, Ariwara Narihira, Sôjyô Henjyô, Sosei Hôshi, Kino Tomonori, Sarumaru Dayû, Ono-no Komachi, Fujiwara Kanesuke, Fujiwara Asatada, Fujiwara Atsutada, Fujiwara Takamitsu, Minamoto Kintada, Mibu Tadamine, Saigû-no Nyogyo, Nakatomi Yorimoto, Fujiwara Toshiyuki, Minamoto Shigeyuki, Minamoto Muneyuki, Minamoto Nobuaki, Fujiwara Kiyomasa, Minamoto Shitagô, Fujiwara Okikaze, Kiyohara Motosuke, Sakanouye Korenori, Fujiwara Koreoki, Kurôdo Sakon, Fujiwara Nakabumi, Ônakatomi Yoshinobu, Mibu Tadami, Taira Kanemori and Nakatsukasa. The pictures here given were taken from rolls with portraits of these thirty-six poets. The first one is Kakinomoto Hitomaro, and the second, Ono-no Komachi. These two are the most famous; their lyrical verses move deities to admiration. Indeed they are the supreme geniuses among our poets. Hitomaro served the Empress Jitô and the Emperor Monbu (690-707). Komachi was a daughter of Yoshizane. She was not only celebrated for her poetry but renowned as an anrivaled beauty.

These two pictures, Sumiyoshi Hirotsura, a celebrated connoisseur and painter, (died in 1864) judged to be by **Kasuga Yukihide,** one of the painters of the famous rolls "The Historical Picture of Yudzû-nembutsu" owned by the temple Shôryôji, Kyôto (see Vol. I.). Their artistic taste and excellent touches leave no doubt of the identity of the artist. He was a son of Yukihiro, and appointed to the high office of "Okura-shôyû." The date of his death is not exactly known, but it is probable that he lived during the years of Eikyô (1429-1440).

TWO POETS, KAKINOMOTO HITOMARO AND ONO-NO KOMACHI,

(TWO OF THE THIRTY-SIX POETS).

BY KAKUDA YUKIHIDE,

Lecturer, Tokyo Academy of Fine Arts.

OWNED BY THE SHINTÔ TEMPLE KIT-NO-JINSHA, KYÔTO.

(COLLOTYPE.)

The so-called thirty-six poets were chosen from among the celebrated Japanese poets, ancient and modern, by Fujiwara Kintô during the reign of the Emperor Ichijyô (987–1011). Following is the list: Kakinomoto Hitomaro, Kino Tsurayuki, Ôtomo Yakamochi, Ôtomo Yakamochi, Yamabe Akahito, Fujiwara Nariihira, Sojyô Henjyô, Sosei Hôshi, Kino Tomonori, Sarumaru Dayû, Ono-no Komachi, Fujiwara Kanesuke, Fujiwara Asatada, Fujiwara Takamitsu, Minamoto Kinnada, Mibu Tadamine, Sakigô-no Nyogo, Yamato Yoritomo, Fujiwara Toshiyuki, Minamoto Shigeyuki, Minamoto Munesyuki, Minamoto Nobuaki, Fujiwara Kiyomasa, Minamoto Shitagô, Fujiwara Okikaze, Kiyohara Motosuke, Sakanoue Korenori, Fujiwara Kurotoki, Kamodo Shôkon, Fujiwara Nakabumi, Ôsakagami Yoshimichi, Mibu Tadami, Taira Kanemori and Nakatsukasa. The pictures here given were taken from rolls with portraits of these thirty-six poets. The first one is Kakinomoto Hitomaro, and the second, Ono-no Komachi. These two are the most famous; their lyrical verses move deities to admiration. Indeed they are the supreme geniuses among our poets. Hitomaro served the Emperor Jitô and the Emperor Monbu (697–707). Komachi was a daughter of Yoshizane. She was not only celebrated for her poetry but renowned as an unrivaled beauty.

The two pictures, Sôsôyoshi Hitomaro, a celebrated poet, and Komachi, drawn in 1861, judged to be the Kanaoka Yukihide, one of the painters of the famous rolls "The Historical picture of Yuzû-enbutsu," owned by the temple Shôgyôji, Kyôto (see Vol. I). Their artistic taste and excellent touches leave no doubt of the identity of the artist. He was a son of Yukihiro, and appointed to the high office of "Okura-shôyû." The date of his death is not exactly known, but it is probable that he lived during the years Eikyô

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明治三十一年一月廿八日發行
定價金壹圓

小野小町

山水樓閣圖屏風一雙(紙本墨畫) 曾我蛇足筆

(各縱五尺三寸、横一丈一尺八寸四分)

伯爵井伊直憲君藏

こゝに掲ぐる山水樓閣の屏風畫は傳へて曾我蛇足の筆なりと云ふ畫面の經營繁冗に過ぎたるの感なきにあらざれども仔細に之を檢視すれば其筆力の剛健にして氣格の老蒼なる夏珪の風神を趁ひ馬遠夏珪馬遠共に支那南宋の名工)の骨髓を得たり亦是れ一個の傑作と云ふ可し聞說く蛇足は明の歸化人李秀文(永和年中卽ち西歷第十四世紀末の人にして人物花鳥山水を善くせりの子なりと果して然らば此種の畫を善くせしも決して偶然に非ざるなり蛇足の傳記は第一冊達磨德山臨濟三幅對の處に出だせり

LANDSCAPES.

BY SOGA JASOKU.

(A pair of folding screens, ink-sketch; 10 feet 9½ inches by 5 feet 2 1/14 inches.)

OWNED BY COUNT NAONORI I-I.

(COLLOTYPE.)

The pictures here reproduced are generally accepted to be by **Soga Jasoku.** At first glance they may seem to contain too many and too varied objects, and their distribution to be somewhat wanting in harmony. But on careful examination one cannot fail to notice the vigour of handling and the nobility of spirit worthy of Soga Jasoku who was well versed in the mode and spirit of Ma Yuen (Bayen) and Hsia Kwei (Kakei), artists of the Southern Sung, China. Jasoku is said to have been a son of Li Shû-bun who was a naturalized subject from the Ming dynasty of China (end of the 14th century) and an artist skilled in the portrayal of human figures, landscapes, flowers and birds. He might have inherited his Chinese style of landscape painting from his father. Jasoku's life has been given in Vol. I, "Dharma, Te-shan and Lin-chi."

蘇我能古翁（蘇我大臣稲目）遠望水山

多田牛八郎一郎（ニ代目）藏

LANDSCAPES.

BY SOGA JASOKU.

(A pair of folding screens, ink-sketch, 10 feet 0½ inches by 5 feet 2½ inches

OWNED BY COUNT NAONORI I-I.

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佛鬼軍畫卷(紙本淡彩) 傳一休和尚筆

全一卷中の一段

(全長壓四丈四尺八分、壓幅八寸二分五厘)

京都市淨土宗西山派十念寺藏

此佛鬼軍畫卷は、極樂淨土の諸佛が、地獄の冥官羅刹を攻滅して、其衆生を引攝濟度する狀を描きたるものなり、其配軍の方略は、阿彌陀佛を總大將とし地藏菩薩を嚮導として觀音勢至等の二十五菩薩之に從ひ、東方は藥師如來日光月光十二神將等を隨へて之に當り、北方は釋迦牟尼佛、薄伽梵大將等を率ゐて出陣し、南方は寶生如來進軍し、大日如來も亦不動大威德金剛夜叉等の諸明王を派して應援たらしめ地獄軍を殄滅し盡さんとするものなり、こゝに出せる圖は北軍釋迦牟尼佛の一隊が、中天竺摩揭陀國より進軍する處にして、獅子王に跨り劍を捧持するものは副將軍文殊菩薩、白象王に坐して合掌するものは普賢菩薩なり、其他は諸天諸聖十羅刹等ならんも、一々其名を指摘すること難し、抑、此畫卷は、玄妙なる佛教の教理を通俗的に具象的に表顯したるものなり、佛と云ひ如來と云ふも畢竟人人本具の妙心にして、冥官と云ひ羅刹と云ふも、唯だ是れ自己の煩惱妄想に過ぎず、本具の妙心を以て煩惱妄想を攘はゞ、地獄即淨土、煩惱即菩提にして、直に此畫卷の深意に適へるものと云ふ可し

此畫卷の詞書は、書起し唐突にして、恰も前を承けたる文勢なれば、もと前文ありしものにして、中ごろ缺損若くは散逸したるにはあらざるかと思はる、文政(西暦第十九世紀の始)の頃、考證家喜多村節信の言に、此畫卷展轉して行く處を知らずと云へり、然らば其後如何してか十念寺に歸りしものなるべきも、展轉の際散失の箇處を生ぜしなる可し、抑、此畫卷は畫詞共に古來傳へて一休和尚名は宗純自ら狂雲子と號す、後小松帝の孽子にして、文明十三年即ち西暦一四八一年、八十歳を以て示寂せり)の眞蹟とせり、是れ其着想の非凡なると、意匠の飄逸なるとを見て、聽斷したるものならんも、細かに其畫體畫風を檢すれば、此說到底信ずるを得ず、薩州府志には、佛鬼軍の圖は、是れ古土佐家の筆なりとあり、是れ亦淡然たるの說、未だ信を置き難し、但し之を專門家の筆と見たるは、妥當の見にして、恐らく一休以前の畫家なる可し

THE WAR BETWEEN BUDDHAS AND DEMONS.

SAID TO BE BY IKKIU.

(A portions of the roll, light-coloured; 44 feet 5 1/7 inches by 9 9/16 inches.)

OWNED BY THE TEMPLE JÛNENJI, KYÔTO.

(COLLOTYPE.)

In the roll, a portion of which is here given, Buddha's victory over hell is depicted as a war between the two parties. All the departed who are being tortured by the demons in hell are rescued by the Buddhas of the Land of Bliss whither they are all invited to go and live in peace. The arrangement of the battle is as follows: Buddha Amitâbha in the west is the commander of the whole army in which the twenty-five Boddhi-sattvas, Avalokiteśvara (Kwannon), Sthâma-prâpta (Seishi), etc. are in the van. The east division is lead by Bheshajyâ-guru Buddha followed by Sûrya, Candra and twelve other heroes of heaven. The north division is conducted by Śâkyamuni while the south wing is alotted to Buddha Ratna-sambhava (Hôjyô Niorai). Buddha Mahâ-vairocana also comes with Acara, Yakshas and others as reinforcements.

The picture here reproduced shows the march of Śâkyamuni of the northern division from Magadha. General Mañjuśrî (Monju) with a sword rides on a lion, while General Samanta-bhadra (Fugen) with folded hands rides on a white elephant. The other party, which seems to contain Indra, Asvins, Nâgas, Râkshasas, etc. forms also a part of Śâkyamuni's division. It intends to represent the influence of the Buddhist religion in a popular and concrete way.

This roll of peculiar designs has been handed down as by **Ikkiu** (died in 1481), a son of the Emperor Gokomatsu. The tradition probably owes its origin to the identification of the personality of Ikkiu with the original and humouristic idea of the picture. Ikkiu, be it added in passing, lead a Bohemian life arousing interest in religion with his successful humours and wits, during the Ashikaga period (15th century). But the style both of the writing as well as of the painting precludes the possibility of its being by Ikkiu. In a book called "Yôshûfushi" it is said that the "War between Buddhas and the Demons" was painted by an old Tosa artist, but this also is too vague to be trusted. Anyhow it must be by an artist before Ikkiu. The free and powerful use of the brush is especially noteworthy and betrays the work of a specialist.

第拾柒　佛一像（彩色本紙絹）軍鬼戰鬼

THE WAR BETWEEN BUDDHAS AND DEMONS.

Painting on silk, Buddhist school, 14th century. Height 5 ft. 10 in.

OWNED BY THE TEMPLE JÔKENJI, KYÔTO.

(COLLOTYPE.)

In the roll, a portion of which is here given, Buddha's victory over hell is depicted as a war between the two parties. All the departed who are being tortured by the demons in hell are rescued by the Buddhas of the Land of Bliss whither they are all invited to go and live in peace. The arrangement of the battle is as follows: Buddha Amitâbha in the west is the commander of the whole army in which the twenty-five bodhi-sattvas, Avalokiteśvara (Kwannon), Sthâma-prâpta (Seishi), etc. are in the van. The east division is led by Bhesajya-guru Buddha followed by Sûryaprabha (Gekkô) and twelve other heroes of heaven. The north division is conducted by Śâkyamuni while the south wing is allotted to Buddha Ratna-sambhava (Hôjô Nyorai) Buddha Mahâ-vairocana also comes with Acala, Yakshas and others as reinforcements.

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This roll of peculiar designs has been handed down as by Ikkin (died in 1421), a son of the Emperor Gokomatsu. The tradition probably owes its origin to the identification of the personality of Ikkin with the original and humorous idea of the picture. Ikkin, be it added in passing, had a boisterous life abounding in religion with his successful humours and wits, during the Ashikaga period (15th century). But the style both of the writing as well as of the painting precludes the [illegible] of its being by Ikkin. In a book called "Yôshûfûshû" it is said that the "War between Buddhas and the Demons" was painted by an old Tosa artist, but this also is too vague to be trusted. Anyhow it must be by an artist before 1[illegible]

The free and powerful use of the brush is especially noteworthy and betays the work of a specialist.

山水圖(紙本淡彩) 僧雪舟筆

山水畫大卷中の四段

(全長五丈一尺七寸五分、巾幅一尺三寸二分)

公爵毛利元昭君藏

雪舟應永二十七年—永正三年卽ち西曆一四二〇年．一五〇六年が非凡の天禀を以てし夙に身を畫事三昧に托し、如拙周文を師とし且つ洽く宋元の諸名家を採り、前人の英華を吸收消化して別に一家の妙趣を發揮したることは第一冊冬夏山水圖及び第二冊破墨山水圖の說明に於て述べたるが如し、雪舟又常に心を塵外に馳せて萬象の妙諦を觀じ東西に彳亍遊して造化の眞美を攬得せり、故に其畫題は廣く山水人物花卉禽獸に亙りて、皆含蓄の妙に富み、揮一灑天然の趣を盡さざるなし、殊に山水畫に至りては眞に空前絕後の技倆を有し、何人も企て及ばざるの域に達せり、傳へ云ふ雪舟曾て明に航し、當時能畫の人を問ふ、明人答へて曰く、近時畫を能くする者其人に乏しからず、就中李氏張氏は一雙の高手なりと、雪舟其畫を見、以爲らく、我れ遠く來りて此國に遊ぶ、志丹青の師を求むるに在り、今二大家の畫を觀るに共に學ぶに足らず、知る可し大明國裏豈に我師とす可き人なきを、然れども明國の山河勝地是れ我が師なり、師は我れに在つて人に在らず、豈他に就て求めんやと、是れより激勵怠らざりきと云ふ、以て其造詣の深き所以を知るべし、今こゝに出す四枚の圖は、毛利公爵所藏の山水畫卷より撰出したるものにして、雪舟の作中に在りても最大傑作と稱せらるゝものなり、此卷物は蜀紅の錦を以て裱裝し、題簽も亦雪舟の自から書する所なり、又卷尾には文明十八年嘉平日天童前第一座雪舟叟等揚六十有七歲云々の款ありて、老境の作たるを證す、元來此種の長卷は、橫に伸びて、縱に短く、層巒疊嶂の景、平遠萬里の趣を寫して、窮屈平板ならしめざるは、畫家の極めて難しとする所なるに、雪舟に在りては、更に筆端の窮東を感せざるが如く、縱橫揮灑し去つて景象の變化盡くる所を知らず、而も其清高なる風韻と遒健なる運筆とは、宋元諸家の神髓を取り、打て一丸と爲せるものにして、所謂天衣無縫の妙を極めたるものと云ふ可し、雪舟の前後、日本の丹青場裏は名家星の如く、如拙周文、能阿彌藝阿彌相阿彌宗丹祐勢啓書記等各、燦然たる光輝を放つと雖も、遂に雪舟の皎々たるに如かず、雪舟は恰も畫界の明月の如し、特り古人をして其光輝を仰がしめたるのみならず、亦今人をして盡く其清影を仰がしむるものなり

LANDSCAPES.

BY SESSHÛ.

(Four portions of a great roll, ink-sketch; 51 feet 5¾ inches by 1 foot 3 4/7 inches.)

OWNED BY PRINCE MOTOAKI MÔRI.

(COLLOTYPE.)

We have more than once spoken about Sesshû (see Vols. I and II.). His skill in every branch of pictorial art is well known but he is especially famous for his landscape sketches. During the Ming dynasty he traveled in China where he sought an able artist from whom to learn the secrets of art. People told him that Li and Chang were the two most distinguished painters of the time, but on seeing their productions he thought to himself: "I am come to China to search for an able teacher in art. But unfortunately the works even of the most famous artists here are not worthy of study. Alas! there seems to be no one to follow in the reign of the great dynasty of Ming. The beautiful landscapes of China alone can teach me art. I must depend on my own genius, seeking nothing from another." Thereafter he is said to have devoted himself to depicting the beauty of nature as he found it in landscapes, in which he became so famous.

The grand roll of landscapes of which only four portions are here reproduced is considered to be the most excellent production of all those handed down to us. The roll is bound in the Chinese embroidery of his time and the Chinese title "Paintings by Sesshû" is in his own writing. At the end, the date, his names and his age (67th year) are written, also by himself. Generally speaking, in such a roll as this the painter is often forced to bring in some unnátural designs to make it complete owing to the small width and great length. And again it is very hard to depict the grand scenery of mountain ranges or vast plains. Sesshû, however, shows not the least awkwardness in the roll, the natural beauties of China being shown fully. Its high and admirable design and its light and powerful handling seem to inherit the spirit of the artists of the Sung and Yuen dynasties. It is but natural that he acquired renown above all his distinguished contemporaries, such as Josetsu, Shûbun, Nôami, Geiami, Sôami, Sôtan, Keishoki, etc.

山水圖雙幅（紙本墨畫）　僧秋月筆

（各幅縱五尺、横一尺三寸）

男爵伊達宗曜君藏

雪舟、胸に明鏡を懸け筆に盧頷を具へ、近くは如拙、周文を陶冶し、遠くは宋元の名家を揀擇して、一派の畫風を創むるや、其風を慕ふて門に入る者少なからず、秋月、宗淵、楊月、周耕、周德等能く其筆意を得て名聲を世に顯はせるもの數多あり、就中秋月は第一の高足弟子にして、時に超師の作なきにあらず、所謂衣鉢を傳へたるの人なりと云ふ、こゝに掲ぐる山水圖は其晩年の作にして、一點一畫苟も筆を下さず、品格清高神韻縹緲毫も烟火の氣なし、世人往々秋月の畫を以て誤つて雪舟の筆と爲すは蓋し偶然に非ざるなり、案するに、秋月元是れ一個の武人、一朝首を回らして俗を出で、圓頂緇衣、禪を學び、心を攝するの傍ら、思を丹青に走せて四方に周流し、月宿露餐嘯風吟月、悠々自適の間、千山萬水を胸中に收め來り、紙に臨み墨を點じて筆下雲烟を生ずるの處、名利兩ながら相忘るゝを以て無上の快樂としたるものなれば、其畫品の清高溫雅なるも亦宜なりと云ふ可し

秋月は薩州の人、俗名を高城權頭と云ふ、或時諸兄弟と共に太守に隨つて戰陣に臨み、人生の無常に感ずる所あり、獨り遁れて跡を晦し、剃髮して僧となり、周防國山口の雲谷菴に抵りて雪舟の門に入り、名を等觀號を秋月と云へり、應仁二年西曆一四六八年雪舟に從ひ、周耕等と共に明に入る是れより其作る所の畫に歎して入唐秋月と云ふ、歸朝の後明應元年西曆一四九二年の秋迎へられて郷に歸り、福昌寺に寓居して畫禪三昧に日を送り、後大隅に往き、加治木に於て歿せりと云ふ、其歿年は詳ならざれども、某氏所藏觀音文殊普賢の三幅對に在唐三年秋月七十歳の款ありと云へば、則ち其古稀の齡を保ちしこと及び在明三年なりしこと知る可し

LANDSCAPES.

BY SHÛGETSU.

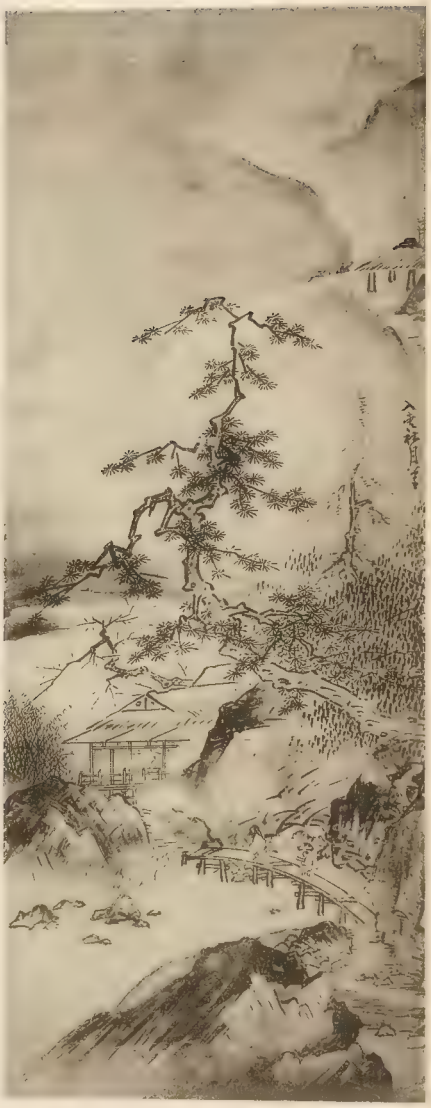
(A pair of Kakemono, ink-sketch; each, 4 feet 11½ inches by 1 foot 3½ inches.)

OWNED BY BARON MUNEAKIRA DATE.

(COLLOTYPE.)

Sesshû, to whom we have often referred in the notes, opened a new epoch in the pictorial art of Japan after he had studied and digested all the essential points of Josetsu, Shûbun, and the famous artists of the Sung and Yuen dynasties. A great number of those interested in the new school thronged together, to Unkokuan in the province of Suwô where Sesshû himself was engaged in teaching art. Among these the most distinguished were Shûgetsu, Sôyen, Yôgetsu, Shûkô, and Shûtoku, who though not equal to their master in skill, were by no means less active in propagating their master's new style each in his own special subject. The landscapes here reproduced are the work of Shûgetsu, in his later years. Every line and every dot is executed with the greatest care, showing the experience and skill of the author. In taste and spirit it must satisfy even the most fastidious. Those of his productions which are not signed are often mistaken for his master's.

Shûgetsu had been a warrior and became a priest afterwards when he devoted himself to art. He used to travel over the land enjoying the moon or flowers, and the scenery of all hilly districts. He was much influenced by the beauties of nature, and the taste he thus cultivated was fully manifested on the canvas. While a warrior his name was Takagi Gonnokami; he served the feudal lord of the province of Satsuma. At one time he and his brothers took part in a battle and it was while in camp that he quitted his office and became a priest. Whereupon he visited Sesshû at Unkokuan to study art. He took a new name, Tôkwan, while his pseudonym was Shûgetsu. In 1468 he went to China with his teacher Sesshû and his fellow-students, Shûkô, etc., after which he used to sign himself, "Shûgetsu, a pilgrim in China." After his return home, he went from Suwô to Satsuma where he resided in the temple Fukushôji thence removing to Ôsumi; he died in Kajiki. The time of his death is not exactly known but there are said to be pictures of the "Three Venerable Ones" (Avalokiteśvara, Mañjuśri and Samantabhadra) signed by our artist as follows:—"Shûgetsu, for three years a pilgrim in China; aged seventy." This shows that he lived to an advanced age



周茂叔愛蓮圖（紙本淡彩）　狩野正信筆

（縱二尺八寸、橫一尺一寸）

伯爵伊達宗基君藏

支那宋の周茂叔名は惇實後に惇頤と改む茂叔は其字なり世々道州濂南省永州府濂溪の上に家居す因て濂溪と號す熙寧年間西曆一〇六八年―一〇七七年南康軍に知となり學を興し俗を善くせしかば民は其化に從ひ士は其學を宗とせり卒して道國公に追封せらる其著太極圖說通書等世に行はる茂叔平生蓮を愛し池を鑿ちて之を種ゑ愛蓮の說を作る其蓮を愛する所以は淤泥より出でて染まらず清漣に洗はれて妖ならず中通り外直く馥郁として香薰じ亭々として淨く立ち遠く觀る可くして褻れ翫ぶ可らざること恰も有德の君子に似たればなり此に出せる畫は周茂叔愛蓮の圖にして圖中の蓮池は茂叔が曾て南康江西省に知たる時府治の南に鑿たしめたるものならん微風柳枝を拂ひ曉霧遠林を罩むるの處靜に扁舟に棹して滿池の清涼を領する畫寫し得て生氣あり氣韻高尚これに對すれば忽ち無限の感を生ず之を趙宋大家の作に比するに毫も遜色あるを見ず蓋し正信周文宗丹の二大家に畫法を受け且つ將軍に侍して多く支那の名畫を展觀するの便を得たれば其手腕の此に至れる宜なりと云ふ可し

狩野正信は伊豆の人幼名は四郎次郎後に大炊助と稱す出羽次郎景信の長男なり足利將軍義政文安元年―文明五年即ち西曆一四四四年―一四七三年在職に仕へて近侍となり後薙髮して祐勢祐盛又は友清にも作る）と號し法眼に叙せらる天性畫才に長じ周文宗丹二人の門に入り深く造詣する所あり凌厲强健の筆を逞くして遂に一家の格を創し子孫相繼いで四百餘年間畫界の權柄を掌握するの端緒を啓けり其生死の年月に就ては傳說區々に分れたれども享德二年（元年か）即ち西曆一四五三年―一四八九年（三十七歲）を以て歿せりとの說眞に近きが如し

CHOU MAU-SHU ON THE LOTUS POND.

BY KANÔ MASANOBU.

(A Kakemono, light-coloured, 2 feet 9½ inches by 1 foot 1⅛ inches.)

OWNED BY COUNT MUNEMOTO DATE.

(COLLOTYPE.)

Chou Mau-shu of the Sung dynasty of China lived in the valley of Lien-chi in Tao-chou (in Hu-nan) and called himself "Lien-chi." During the Hsi-ning period (1068–1077) he was appointed head of the garrison at Nan-kang and devoted himself to promoting learning and carrying out various reforms, thereby influencing not only the warriors but all the people as well. His writings, the "Ta-chi-tu-shuo" (Exposition of the Absolute), etc., were very popular among his fellow-countrymen. Mau-shu was particularly fond of the lotus and planted many of them in a pond especially dug for that purpose. He wrote a very famous essay on the lotus in which he explains why he so loved the flower: "The lotus rises from the mud but is never polluted. It stands upright but is quite empty with one stalk and one leaf. It is pure and fragrant, lovely to look upon from afar and too delicate to be touched. The higher morality of a sage can well be compared with it." The picture here given depicts Mau-shu in a boat on his lotus pond. The soft morning breeze is blowing the willow branches and the distant trees are still covered by the mist. His quiet enjoyment on the water can be well imagined. In execution, taste and spirit this picture is second to none of the Sung dynasty.

Kanô Masanobu, our artist, was a native of the province of Idzu and eldest son of Kagenobu. He became an attendant of the Shôgun Ashikaga Yoshimasa (1444–1473). Afterwards when he retired he took a new name, Yûsei. He studied art under Shûbun (see Vol. III, "An Autumnal Evening Scene") and Sôtan, the two great painters, and when he used to attend the Shôgun he had opportunities to see many Chinese paintings and was thus able to accomplish his skill. He originated the art-method of his school which was the standard for all artists for 400 years. His date is not exactly fixed, but if we take 1453–1489 for his short life of thirty-seven years we shall not be far wrong.

融通念佛緣起畫卷(紙本着色)　傳土佐光信筆

二卷中第二卷中の一段

(各卷全長七丈二尺六分、竪幅一尺二寸二分)

京都市東山淨土宗西山派大本山禪林寺藏

融通念佛は聖應大師良忍(延久四年―長承元年即ち西暦一〇七二年―一一三二年)が始めて唱道弘通したるものなること第一冊に述べたるが如し、此融通念佛の緣起を畫けるもの世に數種あり、春日行秀等の筆に係る清涼寺所藏の畫卷第一冊に其一段を出せり、及び今此に出せるもの、其一なり、此等畫卷の末尾には、融通念佛勸進の爲め六十六箇國に各一本を傳賦す可きよしを記せり、想ふに、融通念佛の盛んに世に行はれし頃は、此緣起を畫くことも亦流行したるものなる可し

土佐光信は中務丞藤原光弘の男にして、從四位下に叙せられ刑部大輔に任せらる、其卒年は詳ならず、或は云ふ大永五年(西暦一五二五年)五月九十二歳にして歿せりと、其眞僞を判するに由なけれども、後土御門、後柏原二帝の御宇(西暦第十五世紀及び第十六世紀の交世に榮えたる人なることは疑なし、光信能く藤原信實、鳥羽僧正及び宅磨住吉等の長所を集めて、一種獨得の技を揮へり、此に掲ぐる圖は、古來光信の筆と傳へらるゝ融通念佛緣起畫第二卷中の一段にして、「木寺の源憂僧都のうしかひ童の妻女難產によりて死す可かりしが、此念佛衆に入て命を延びにけり、これを聞きて念佛に入るもの二百七十二人なり」と云へる意を描きしものなり、此畫果して光信の筆なるや否や、未だ遽に斷定す可らず、且つ之を他の光信の筆と傳ふる彌富草紙、清水寺緣起等に比べ見るに、畫風の自から同じからざるものあり、然れども其筆力沈鍊老實にして能く古土佐の氣格を表現し、後の土佐派の如く萎靡軟弱の態なきを見れば、之を光信の筆とするも亦理なきにあらず、兎に角、此卷の如きは世間多くの融通念佛緣起中、出色のものと云ふ可し

HISTORICAL PICTURE OF YÛDZÛ-NENBUTSU SECT.

SAID TO BE BY TOSA MITSUNOBU.

(A portion of the second of the two rolls, coloured; each roll, 71 feet 7 9/10 inches by 1 foot 2½ inches.)

OWNED BY THE TEMPLE ZENRINJI, KYOTO.

(COLLOTYPE.)

Yûdzû-nenbutsu, a branch of the Pure Land sect, was founded by Ryônin (1072–1132) as we have noted in Vol. I. There are several picture-rolls which illustrate the origin and development of the sect. That by Kasuga Yukihide, etc. was partly given in Vol. I. The picture here roproduced is also a part of one of these rolls. Some of these bear notes to the effect that a certain number of copies of such rolls were to be painted by different artists and distributed to 66 provinces throughout the country.

Tosa Mitsunobu, a son of Mitsuhiro, was the second judge of the criminal court and seems to have flourished during the reigns of the Emperors Gotsuchimikado and Gokashiwabara (between the 15th–16th centuries). A tradition says that he died in 1525, aged ninty-two, but the date is not confirmed by any other authority. The picture here reproduced is a part of the second of the rolls said to be by Mitsunobu and gives the incident of a farmer's wife in confinement who came to believe on Buddha, by whose favour she was delivered with most extraordinary ease. Through the fame of this incident 272 people came and joined the sect. This is the meaning of the picture here given. We can not say with certainty that it is a painting of Mitsunobu, whose "Fukutomi's Tale" and "A Historical Picture of the Temple Kiyomidzu" rather differ in taste and spirit. But the use of the brush is skilful, gentle and quiet showing the work of a veterau of the old Tosa school. It is not like the work of the later Tosa artists whose works are all weak. It is reasonable to attribute this to Mitsunobu. This is no doubt one of the most distinguished paintings among the Historical Rolls of the Yûdzû-nenbutsu Sect.

「可ムなこの色
出中堅絲繻念頭鑑の〈〈遊間世は〉〉を如の愛然に為に東ゆ理亦
もるとを兼の信次の信次の信次

溪山問奇圖(紙本墨畫)　狩野古法眼元信筆

(竪五尺八寸九分、横四尺六寸九分)

京都府下花園臨済宗妙心寺塔頭靈雲院藏

正信以來今に至るまで、狩野の一派に名人多しと雖も、古來狩野氏を言ふ者は、必ず先づ指を古法眼に屈せざるなし、蓋し元信は天縱の畫才を負ひ、支那宋元(西暦九六三年―一三六七年)の大家、趙昌馬遠夏珪、牧溪梁楷玉澗顔輝等の畫風を學び、又本朝の名家藤原信實(西暦第十三世紀の人、第三冊に其傳あり)、土佐光信(本冊麻林寺藏融通念佛緣起畫卷の處を看よ)等の畫法を修め、和漢兩畫の長短を取舍し、諸家の美を集めて畫界に一生面を拓きたるものなり、されば其作くる所の畫氣韻に富み、窟形に美にして、一幅一瞻觀來りて自から感興の新たなるを覺えざるなし

こゝに出せる溪山問奇の圖二幅は、第一冊に插みたる六幅の山水花鳥畫と共に、靈雲院の所藏にかゝれり、而して是れぞ元信が院の開山大休和尚(西暦第十六世紀の人)の爲めに、平生の蘊蓄を傾け盡したるものなることは、既に第一冊に於て述ぶる所の如し、就中此二幅は沈鍬老蒼馬遠の遺韻を掬す可く、人をして畫傑の手腕物として佳ならざるなきに驚かしむ、其圖樣一は雅客が溪山の奇を訪ひ勝を探り、施々として行き、漫々として遊ぶの狀にして、山畔水隈茅屋の點綴するあり、小舟廬荻の間に隱見し、危橋淺水に横はる處孤を擔ふの僕と共に將に一溪を跨えんとするの趣を寫し、他は則ち問奇の雅客が變えす山中に時を過ごして、暝色の漸く到るに驚き蒼皇として歸路に就く處にして、遠山淡々煙靄の間に隱れ、近峯突兀恰も歸客を迓るの狀、畫き來りて咄々眞に迫り、觀者をして身の畫中に在るを疑はしむ、筆端神有りの稱空しからずと云ふ可し

LANDSCAPES.

BY KANÔ KOHÔGEN MOTONOBU

(Two Kakemono, ink-sketch; each, 5 feet 10 3/7 inches by 4 feet 8 1/4 inches.)

OWNED BY THE TEMPLE REIUN-IN, MYÔSHINJI, KYÔTO.

(COLLOTYPE.)

Since Masanobu the Kanô school has produced many famous painters, among whom **Kohôgen Motonobu** is undoubtedly first. He studied the styles of all the great men of the Sung and Yuen dynasties of China (963–1367), such as Chao Chang, Ma Yuen, Hsia Kwei, Mu-chi, Liang Kai, Yueh Kan, Shun-cheu and Yen Hui, and learned the methods of Fujiwawa Nobuzane (13th century; see Vol. III.) and Tosa Mitsunobu (see above) of Japan. With this breadth of knowledge he opened a new path in art; his productions are generally rich in spirit and fine in execution. When we examine them one by one each arouses a fresh enthusiasm.

The landscapes here reproduced and those given in Vol. I are the treasures of Reiun-in, Kyôto, and are said to be those in which Motonobu tried to do his best for Daikiu, the founder of the temple (16th century) as has been said in Vol. I. Especially in the two pictures here given does he display his skill though at the same time there are traces of the influence of Ma Yuen. In the first some people are hurrying to reach a vantage point from which to view the scenery; others are already enjoying it from before two rustic cots. The ferry boats, the bridge over the stream and the hermitages at the foot of the mountain are all attractive and add materially to the beauty of the scenery. In the second the painter depicts an evening scene among the hills; the people are hastening home as the day is closing fast. These are certainly very representative of his genius.

[illegible]

[illegible]

[illegible]

耕作圖(紙本墨畫) 狩野永德筆

(竪一尺二寸、横二尺一寸九分)

子爵大久保忠一君藏

狩野永德(天文十二年—天正十八年即ち西暦一五四三年—一五九〇年)の傳は第一冊琴棋花鳥襖畫の處に述べたり永德は松榮の子なれども祖父元信に親炙して家法を得たること多しと云ふべゝに出せる耕作圖を觀るに通常所謂永德の風少くして寧ろ元信に酷似せり若し夫れ一代の氣運に乘じ英雄豐太閤の保護の下に魂魄豪健の筆を揮ひたる永德の眞面目は第一冊に出せる聚光院の琴棋及花鳥畫を觀て知る可し然れども祖父の薫陶を受け家法の正傳を得たること此圖に於けるが如くなるものなくんば奚んぞ能く彼れが如き妙域に臻るを得んや永德の技は迚に父の松榮に超え祖父元信と併び稱せらるゝものにして狩野氏の名聲永德に至りて益盛んなるも故なきにあらざるなり

THE PLOUGHMAN.

BY KANÔ YEITOKU

(A Kakemono, ink-sketch, 2 feet 4½ inches by 1 foot 5 2/7 inches.)

OWNED BY VISCOUNT TADAMASA ÔKUBO.

(COLLOTYPE.)

The life of **Kanô Yeitoku,** (1543–1590) has been given in Vol. I. Yeitoku is a son of Shôyei, but in art he is a direct pupil of his grandfather, Motonobu. The picture here given betrays on the whole the style of Motonobu rather than his own. For the taste he cultivated and the skill he acquired as an artist under the patronage of Taikô Hideyoshi we refer to the pictures given in Vol. I. But to show that he was well versed in the traditional method of Kanô we introduce the present picture. The skill of Yeitoku is generally regarded as far superior to his father Shôyei's, and as one of the great artists, he is ranked with his grandfather, Motonobu. It is to Yeitoku especially that the Kanô school owes its great fame.

THE FLOWERHMAN.

BY KIZAO YAMAOKA

A Kakemono, adjusted on a pair of folding screens

OWNED BY VISCOUNT TADAMASA ÔKURO

COLLOTYPE.

The life of **Kano Yeitoku**, (1543 1590) has been given in Vol. I. Yeitoku is a son of Shôei, but in art he is a direct pupil of his grandfather, Motonobu. The picture here given betrays on the whole the style of Motonobu, rather than his own. For the taste he cultivated and the skill he acquired as an artist under the patronage of Taiko Hideyoshi we refer to the picture given in Vol. I. But to show that he was well versed in the traditional method of Kano we introduce the present picture. The skill of Yeitoku is generally regarded as far superior to his father Shôei's, and as one of the great artists, he is ranked with his grandfather, Motonobu. It is to Yeitoku, especially that the Kano school owes its great fame.

第一號　忠雅公旧藏　大和絵

第十五號　狩野永徳筆　「鶴の図」

大和絵　一双　紙本金地　各縦一尺二寸　横一尺一寸

觀音大士畫像(絖本淡彩)　支那明朝陳賢筆

觀音大士畫像十八葉中の二葉

(各葉縱一尺一寸七分五厘、横一尺七寸七分)

京都府下宇治萬福寺黃檗山)松隱堂藏

德川四代將軍家綱慶安四年　延寶八年即ち西暦一六五一年—一六八〇年在職の時支那黃檗山(福建省福州府福清縣)の住持隱元禪師長崎興福寺の僧逸然の懇請に應じ、大眉獨知獨湛等の諸弟子と共に我國に來り、大和田山(山城宇治)を拓きて黃檗山萬福寺を創し、始めて黃檗の宗風を宣揚するや、久しく衰莫の觀ありし敕外別傳の禪宗こゝに再び勃興し、侯伯士庶爭ふて師の道風を仰ぎ、上下一般頗る斯宗に歸依するに至れり、其寺觀の建築、法式の體裁より、飲食衣服の法に至るまで、盡く明代の風を傳へ、誦經諷呪亦悉く支那音を以てし、一たび此所に遊べば宛然支那の大寺に在るの感あり、加ふるに、當時木庵即非の如き詩文書畫を能くする者相繼で來航し、黃檗山は恰も宗教文學美術の明星を一山に集めたるの觀ありしかば、朝野の好尚靡然として此に傾き、隱元、木庵即非等の齎しゝ畫風は文人墨客の大に歡迎する所となり、放浪自恣畫道に隱るゝ者をして範を彼等に求めしむるに至れり、茲に出せる陳賢の觀音大士畫帖の如きも亦此の亞流にして、當時の畫界に影響を與へたること尠少にあらざりしならんと云ふ、强健にして、縱橫たる狩野派の筆蹟にあらざれば、則ち優柔にして婉約たる土佐家の繪畫を以て充たされたる時に當り、瀟洒簡潔なる此畫の如きもの、出るあれば、一代の好尚靡然として之に傾くも蓋し偶然にあらずと云ふ可し、所謂南宗の畫風傳播甚だ迅速にして、我國に入ること日尚ほ淺きにも拘はらず、早く一方に雄視するの勢を生せしも所以あるかな

陳賢は明末(西暦第十七世紀の中頃)の人、字は希三、太玄道人と號し、別に碧水の號あり、此畫は我國に傳はれる陳賢の作中最も著名なるものなり、畫上の讃にも云へる如く、觀音の示現は千般態なれば、一々其名を知ること難けれども、法華持驗(續應三五帙二卷)又は觀音持驗(同四卷)中の傳話を材料として此等の畫像を描き出せしものならん、讃は隱元禪師の筆に係れり、禪師は承應三年(西暦一六五四年)六十三歲にて來朝し、萬治二年(西暦一六五九年)黃檗山萬福寺を創立せしが、後席を其高弟木庵に讓り、松隱室に退休し、寛文十三年(西暦一六七三年四月三日示寂せり、年八十二、大光普照國師の號は後水尾法皇の諡し給ふ所なり

AVALOKITEŚVARA (KWANNON).

BY CHANG HIEN (CHINESE).

(Ink-sketch; each, 1 foot 2 1/5 inches by 1 foot 9 1/2 inches.)

OWNED BY THE TEMPLE SHÔINDÔ, WÔBAKUSAN, UJI, KYÔTO.

(COLLOTYPE.)

At the time of Tokugawa Iyetsuna, the 4th Shôgun (1651–1680), Ingen (Yin-yuen), the resident priest of Hwang-nieh-shan (Fu-chou) of China, came to Japan with Ta-mi, Tu-chi, Tu-tan and others in 1654 in accordance with the request of Itsunen, the resident priest of the temple Kôfukuji, Nagasaki. He proceeded to Uji and founded a temple there called "Wôbakusan Manpukuji" in 1659. The doctrine of comtemplation (dhyâna) which had long been on the decline was revived by his efforts. Many lords and warriors thronged together under him to study the doctrine. The style of the building, the ceremonies and the daily life of the resident priests were modelled after those of the Ming dynasty of China. In the recital of the sacred texts and the pronouncing of the charms etc. he introduced the Chinese tongue. When people went to the temple they felt as if they were in China. Mokuan and Sokuhi, also Chinese priests, who were well versed in poetry, art and literature came to Japan and lived with him. Wôbakusan thus became a centre of all learning, and the taste of the time gradually turned towards the style of these Chinese artists. The picture here reproduced are from the album of Avalokiteśvaras (Kwannon) drawn by Chang Hien who was also from China and must have influenced the artists of the school of Nan-tsung. When either the strong and bold style of the Kanô school or the quiet and gentle work of the Tosa school attained the climax of their popularity such frank and simple paintings as these given here must have attracted the eyes of the people and it is but natural that they were welcomed by the men of letters. The style which is what we call the Nan-tsung school found popularity very soon.

Chang Hien, whose pseudonym was Hsi-san or Tao-jin, flourished towards the end of the Ming dynasty (middle of the 17th century). These pictures are the most famous of his productions. The poems above the pictures are by Ingen who arrived in Japan in his sixty-third year in 1654 and died in 1673. The two were contemporaries, the one a layman the other a priest.

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東京堂書店
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丸善株式會社

四季草花圖屏風一雙（金碧紙本着色）　尾形光琳筆

（各縱五尺七分、横一丈一尺八寸五分）

公爵岩倉具定君藏

尾形光琳名は惟富後に方祝と改む幼名は市之丞俗稱を雁金屋藤重郎と云へり父宗謙京都に住し本阿彌光悅の門人見島宗眞に學び畫く所ありしと云ふ光琳は弟乾山と共に父の畫才を稟け繼ぎしものならん其師承は未だ詳ならず或は住吉具慶に學びたりと云ひ或は狩野常信に從ひたりと云ひ又或は山本素軒の衣鉢を受けたりとも云ふ光琳また本阿彌光悅西暦第十七世紀の人初め狩野永德に學び後新意をあらはして一家の畫格を創立し俵屋宗達第二册風雷二神圖の説明に略傳あり）に私淑して善く其意を得遂に一家を成して畫界に新機軸を出すに至れり傍ら又髹漆の技に長じ蒔繪描金の意匠百變して窮まらず其才華殆んど端倪す可からざるものあり晚年薙髮して法名を日受と云ひ法橋に叙せらる青々齋寂明道崇潤號伊亮長江軒等は其號なり享保元年西暦一七一六年六月歿す年六十二

光琳は人物山水より花卉鳥獸に至るまで悉く能くせざるなく畫風は光悅宗達に似て而も新趣を帶び土佐の特色を保存しながら又頗る桃山時代の面影を現はせり抱一の徒せる如く光琳の畫は柔にして剛剛にして柔人の體中に冷なる硬骨あれども而も其外面軟に且つ温なるが如し光琳の彩色は金碧爛熳富麗華美を以て勝り其意匠は飄逸にして畫く所一々新鮮なれども往々繪畫の範圍を脫して模樣に近くの弊あり是れ蓋し其天性に因るものなるべしと雖も時世の趣も亦與つて力ありしもの、如し德川氏の覇業漸く其緒に就くや豐臣氏の壯麗豪奢に慣み質素淡泊を旨として上下を化せんと力めたれども桃山瑰麗の餘風猶は未だ衰へず加ふるに人民は漸く昇平の澤に霑ひ麻痺を事とし武士の魂と稱する刀劍さへも中身の切味を第二にして專ら裝飾に意匠を凝らすの風元祿享保に至つて頗る盛なり光琳此時に出でて京都に居住し工業の有樣を目擊せしものなれば其畫の自づから裝飾的に流れ模樣の傾向を帶ぶるに至りしも決して異むに足らざるなり當時光琳と對峙して最も時好に投じたるもの江戸に英一蝶あり、兩者の天禀技能素より同じからず其畫風も亦全く殊なれども共に大に元祿時代美術の進歩を助けたるものにして重要なる二人物と稱す可し

こゝに掲ぐる四季草花圖は光琳の傑作にして意匠秀拔設色艶麗唯其山容水態總て所謂模樣の觀あれども是れぞ即ち光琳の光琳たる所にして古今に獨歩するの技柄殆んど全く此屏風に盡きたりと云ふ可く元祿時代美術の標本として大切に保存す可きものなり

THE SEASONS FLORALLY REPRESENTED.

BY OGATA KÔRIN.

(A pair of folding screens, coloured; 11 feet 9⅝ inches by 5 feet 1/11 inch.)

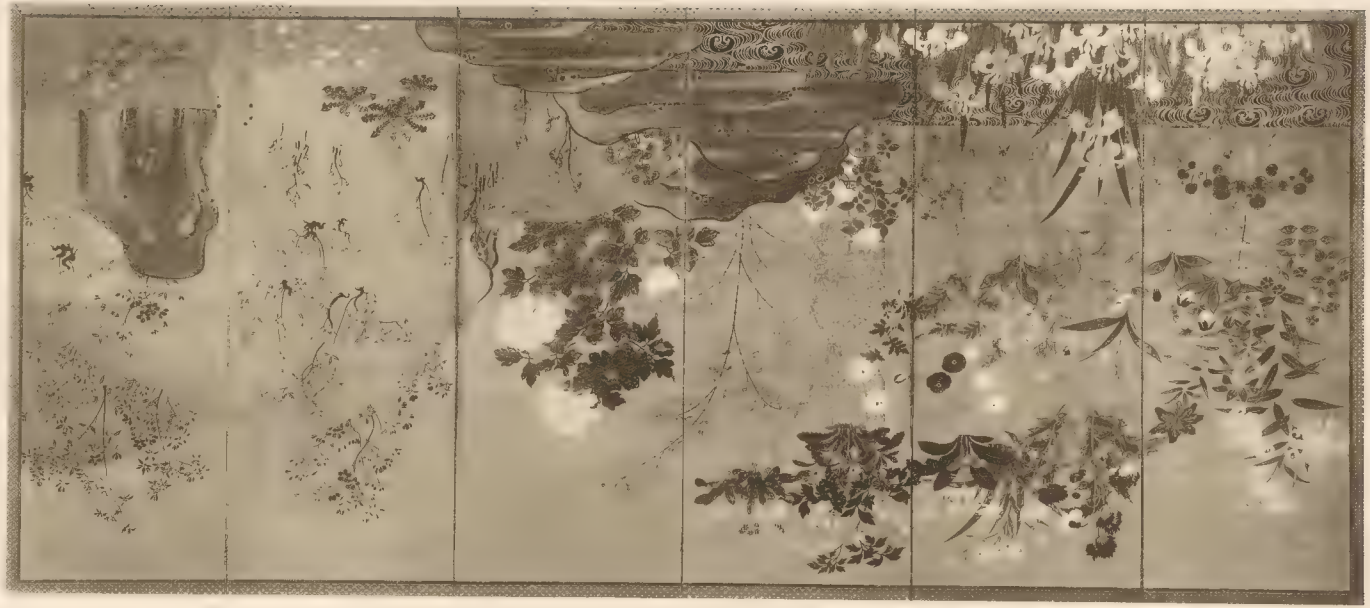
OWNED BY PRINCE TOMOSADA IWAKURA.

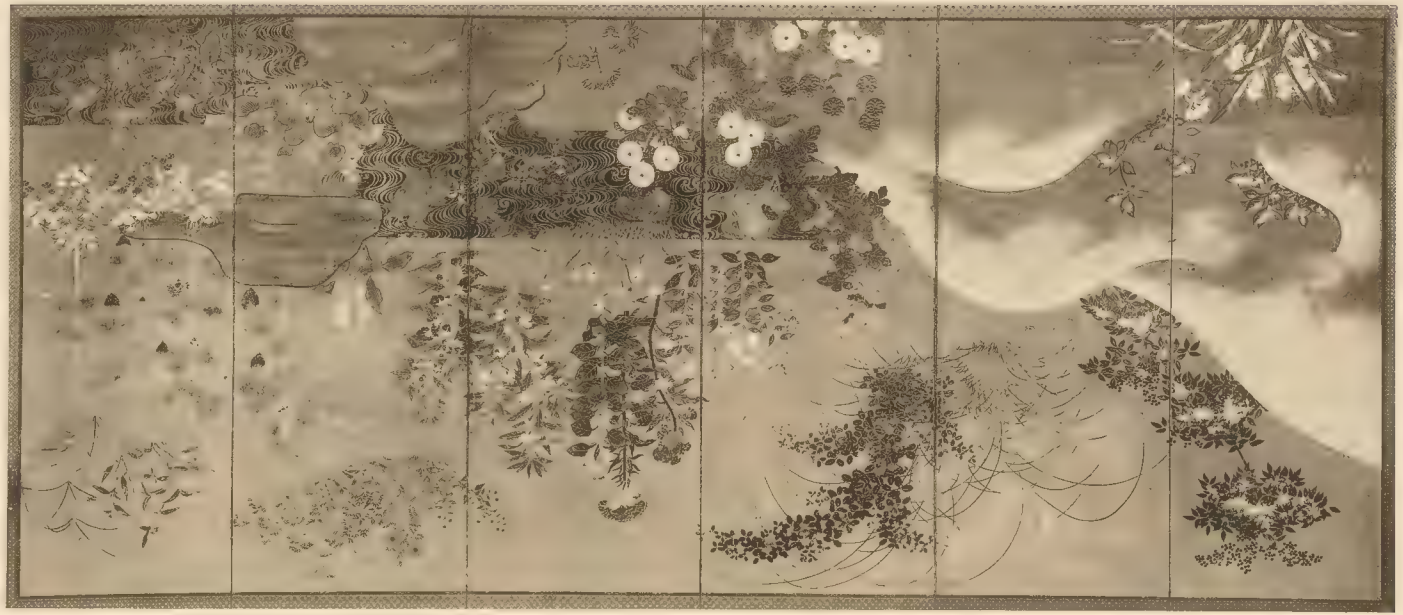
(COLLOTYPE.)

Ogata Kôrin, son of Sôken, is said to have learned art in Kyôto from Kojima Sôshin, a pupil of Hon-ami Kôyetsu. He and his brother Kenzan inherited their genius in art from their father whose school is, however, not definitely known. He is again said to have been a pupil of Sumiyoshi Gukei, or of Kanô Tsunenobu, or of Yamamoto Soken. Kôrin carefully studied and imitated the styles of Hon-ami Kôyetsu (17th century) and Tawaraya Sôtatsu (see Vol. II.) but afterwards he became an independent artist and formed a new style of his own. Especially in gold lacquer work he introduced many ingenius designs of a new type and was much admired as an unsurpassable hand in it. In his later years he entered the priesthood and was named Nichiju. He died in 1716 aged sixty-two.

He was skilled in almost all departments of pictorial art. His style is of a new type though based on Kôyetsu's and Sôtatsu's as has been said before, and while it to some extent resembles that of the Tosa school, it shows in general the influence of the Momoyama era. He generally uses gold or loud colours, while his design is curious and strange, sometimes wanting in harmony as it includes so many objects as to give it rather the appearance of a decorative design. This tendency may be due to the influence of the time. The Shôgunate of Tokugawa then in power taught the people to lead a frugal and moderate life—a reaction against the luxuries of the Toyotomi government. The people were still dreaming of the grand style of the Momoyama era; moreover, the peace and progress of the Genroku period were enough to intoxicate the popular mind. Elegance was becoming a fashion; ornateness, exquisiteness of dress, and the like were as popular as ever. Even on swords they lavished every possible decoration. Kôrin lived in this period and his painting seems not to have escaped the tendency of the time. A great rival of his was Hanabusa Icchô who lived in Yedo (now Tôkyo). Though they differed in taste and ability yet they both added splendour to the art of the Genroku period. They are the two most famous artists of the time.

The pictures here reproduced are among the masterpieces of Kôrin. The design is excellent and the colouring fine. Though the hills and water are perhaps a trifle too conventionally decorative the pictures nevertheless show fully the whole range of his artistic skill. These are admirable specimens of the art of his period.





山水及草花小禽圖　圓山應擧筆

第一幅に雲雀薄に鶉絹本着色三幅對中の二幅

（竪三尺三寸五分五厘、横一尺一寸七分）

第二加茂川夜景絹本墨畫

（竪一尺八寸八分、横二尺八寸）

三重縣下松坂小津與右衛門君藏

應擧一代の畫風は、略、三期に分つを得可し、第一期は石田幽汀に從ひて狩野の畫法を學びし時なり、第二期は支那の舜擧宋仇英明等の筆蹟を摸せし時なり、而して自家の機軸を案出し所謂圓山派を開きたるを以て第三期とす可し、應擧の才は創作の工夫に長じ、就れの方面につても頭角を露はさゞるなし、第三期は卽ち其天才の成熟したる時なれば、其畫の寫生たり理想畫たるを問はず、筆々自在、或は清婉なるあり、或は濃粹なるあり、將又疎放なるあり、百花繚亂、紅紫美を爭ひ妍を競ふが如し、されば應擧を以て單に寫生にのみ長するものなりとするは、僅に一班を知つて未だ全豹を窺はざる昧者の妄評なるを知る可し

こゝに掲ぐる二種の圖一は徽に雲雀と薄に鶉とにして、孟岐の畫を中にしたる三幅對の左右なり、此畫は其款によりて明なるが如く、應擧三十九歳の作に係れり、筆致斌蔚匠心精微にして、草花眞に迫り、小禽活動せんとするの勢あり、他は則ち京都加茂川夜景の圖にして、東山一輪の明月鴨河の清流を照らすの狀、寫し來りて瀟洒の致を極め、無限の風韻縑上に溢る、前者は寫生の妙を盡し、後者は理想の空靈を筆端に現はせるものなり、若し此の兩圖と第三冊に掲げたる保津川眞景圖とを併せて展覽せば、應擧が手腕の超群絕倫なるを知るに足らん、前に云ふ如く、應擧の畫才は寫生に局促たらず、亦理想に浸淫せず、兩ながら兼て之を能くせり、されば其寫生畫は獨り寫生の巧に止らず、其理想畫亦敢て理想の高きに偏せず、寫生を借りて理想を畫き、理想を以て寫生を活かし、宛轉自在、人をして其孰れか是なるやを知らざらしむ、應擧の畫を見るもの此點に注意せざる可らざるなり

LANDSCAPE, AND PLANTS AND BIRDS.

I. *a*. The Common Bracken and a Skylark. *b*. The Eularia Japonica and Quails.

(Two Kakemono, coloured, each, 3 feet 4 1/10 inches by 1 foot 9 ½ inches.)

II. A Moonlight Scene on the Kamogawa.

(A Kakemono, ink-sketch; 2 feet 9 ½ inches by 1 foot 9 3/7 inches.)

BY MARUYAMA ÔKYO.

OWNED BY Mr. YOYEMON ODZU, ISE.

(COLLOTYPE.)

The life of our artist **Maruyama Ôkyo** may be divided into three periods. The first, or period of learning was spent under the artist, Ishida Yûtei, in studying the method of the Kanô school; and the second period of self-study comprises the time when he was engaged in studying the styles of the Chinese artists like Chien Shun-cheu (of the Sung), Kiû Ying (of the Ming), etc. In the third and last period of invention he settled his own art-method and founded a new school of his own called the "Maruyama." His originality in art is indeed many-sided and is clearly to be seen in his productions of the third period. Some are realistic, others idealistic; some are polished and fine, others simple and quiet, others again frank and powerful. Therefore to call him a realist, as is generally done, is to make him a narrow specialist which is in reality unjust to him.

Of the pictures here reproduced the first, *a* and *b* are the works of his thirty-ninth year as is shown by the inscription. The delicacy of handling and minuteness of design give the birds and plants a realism truly remarkable. The second picture which represents a night scene on the river Kamo must be a later work than the other two. The moonlight on the water the most attractive scene in Kyôto, is beautifully and tastefully brought out on the canvas. His realistic skill is displayed in the other two while his idealistic ability can be observed in this. We further refer to the River Scenery by the same author (Vol. III).

LANDSCAPE, AND PLANTS AND BIRDS.

I. *a.* The Common Heron and a Kingfisher. *b.* The Eastern Jay-thrush. *c.* Quail. *d.* The Kingfisher, *Alcedo Bengalensis*, Gm. *e.* Wild Duck. *f.* Wild Goose.

II. A Moonlight Scene on the Kamo-gawa.
(A Bamboo & Willow-branch, Zitsu-gi; Pines by Ryo-zan; Lake by Yoshi-ro.)

BY MATSUYAMA, OKYO.

WRED BY MR. YOYEMON OKZU, ISE.

COLLOTYPE

The life of our artist **Matsuyama Okyo** may be divided into three periods. The first, or period of learning was spent under the artist, Ishida Yûsai, in studying the method of the Kano school; and the second period of self-study comprises the time when he was engaged in studying the styles of the Chinese artists like Chôsen Shun-sôen (or the Sung), Kôji Yûng (or the Ming), etc. In the third and last period of invention he settled his own art-method and founded a new school of his own called the "Matsuyama." His originality in art is indeed many-sided and is clearly to be seen in his productions of the third period. Some are realistic, others idealistic; some are polished and fine, others simple and quiet, others again bold and powerful. Therefore to call him a realist as is generally done, is to make him a narrow specialist which is in really not it to him.

Of the pictures here reproduced the first *a* and *b* are the works of his thirty-ninth year as is shown by the inscription. The delicacy of brush, and minuteness of design give the birds and plants a realism truly remarkable. The second picture which represents a moonlight scene on the river Kamo must be a later work than the other two. For moonlight on the water the most attractive sec in Kyoto, is beautifully and tastefully brought out on the canvas. The realistic skill is displayed in the other two as well his idealistic ability can be observed in this. We further refer to the Editor's Scenery by the same artist (Vol. ii.).

第二の中期制作は京都の名勝鴨川の月夜を描いたもの。

（右上隅に鴨川、橋、柳及び白鷺を見る。）

BY MATSUYAMA OKYO

COLLOTYPE

第四期の作品は前述の小松原の風景、鳥及び草花の圖

（八月二十一日、彩色畫家、大阪、吉村與右衛門氏）

松山狂雲

草花及鳥

風景

雪景雨景圖雙幅絹本淡彩）　松村吳春筆

（各壓三尺七寸二分、横二尺四寸）

大阪市藤田傳三郎君藏

吳春は松村氏名は春字を伯望と云ふ京都の人なり初め畫を大西醉月に學び後又與謝蕪村に就いて畫及び俳諧を修め月溪と號し專ら文人畫を作る風格頗る師の蕪村に似たり當時月溪年尙ほ若く畫名未だ世に知られざりしが獨り圓山應擧第三冊保津川眞景圖の說明を看よ（）は夙に其天才を認識し今の世に月溪といふ若輩あり予が授るゝは此人のみと言ひしとぞされば蕪村の歿後月溪應擧の畫風を喜び師事して業を受けんことを請ふや應擧固く辭して應せず却て朋友の交を結びたりと云ふ一說に應擧或時月溪に對ひ足下所修の文人畫佳なりと雖も若し勅命に依りて畫を作らんに文人畫にては其撰に入り難し速に拋擲するに如かずと勸告し月溪其言に感じて直に畫風を改めしとも云へり兎に角に月溪の畫風應擧に化せられて一變し遂に寫生の妙域に入りしは事實爭ふ可らざることなり是より後落款に多く吳春の名を用ふ其吳春と名付けしは壯年の頃攝津吳服の里の一酒家に寓し酒樽の蓋に畫き主人に賞贊せられて此處に春を迎へしに因るとも云ひ又は嘗て伏水吳竹の里に暫接せし故なりとも云ひ又或は唐の吳道子第一冊釋迦三尊畫像及び第三冊山水圖等の說明を看よ）の能畫を景慕するの餘り其一字を取りしものなりとも云ふ未だ孰れか是なるを知らず

吳春と應擧とは朋友にして亦師弟なりしものゝ如し然れども二家の相似たる所は寫生を以て一家の機杼を出だしたると其山水畫の清潤明媚宛然たる京畿の風光なるとに在り其他の點は必ずしも相同じからず蓋し應擧は初め狩野より出で吳春は一旦蕪村の門に入り各其學習の根元を同うせざるのみならず恬淡洒落にして黃白に念なく盃を啣んで陶然毫を揮へる吳春の性質は勤格なる應擧と自から天禀を異にしたるに由るならん吳春が晩年の筆は蒼老勁雋にして墨痕淋漓たり蕪村と應擧との畫風を折衷して別に一家の特色を成せるものと云ふ可し吳春常に毫尖長くして柔軟なる畫筆を用ゐ而して縑素を席上に平展せず恰も油繪師のカンバスを展るが如く之を物に立掛けて畫きたりと云ふ當時應擧門下の俊才は多く京都の四條通に聚り居りしかば吳春等の畫風を世に四條派と稱せり吳春に允伯存白等の別號あり文化八年（西曆一八一一年）七月歿す年五十一、或は云ふ六十

こゝに揭ぐる二圖は雪景と雨景とにして共に吳春が得意の作なりと云ふ墨痕淋漓にして筆致瀟洒なる所即ち其妙所なり就中雨景は濃淡の墨色によりて風雨の一過一來する趣を寫し出し逸氣横生の概あり尋常畫師の企て及び難き所なり

RAIN AND SNOW SCENES.

BY MATSUMURA GOSHUN.

(A Kakemono, light-coloured; 3 feet 8½ inches by 2 feet 4¾ inches)

OWNED BY Mr. DENZABURÔ FUJITA, ÔSAKA.

(COLLOTYPE.)

Matsumura Goshun, otherwise called Hakubô, was born in Kyôto. He studied painting first under Ônishi Suigetsu, and afterwards became a pupil of Buson. At this time, under the pseudonym Gekkei he produced only pictures in the so-called *Bunjin* style, and his touches were naturally like his master's. He was yet very young and his reputation up to this time was not high. Maruyama Ôkyo, the celebrated painter (see Vol. III, the "Scenery on the River Hôdzu"), however, had already appreciated his talent and advised him to alter his style as the *Bunjin* style would prevent his ever being patronized by the Emperor; Gekkei was wise enough to follow this advice. Under Ôkyo's influence his style of painting changed very materially, and he assumed the name of Goshun. The points of similarity between the works of Ôkyo and Goshun are their naturalness and the use of variegated tones here and there. Their landscape paintings, which are always fresh and clear, are views in the Kinai district; they never painted rugged mountains or steep hills. Their touches and taste are, however, by no means the same. Ôkyo's style was first derived from Kanô, and Goshun's from Buson; the latter was a jolly light-hearted man, to whom the dollar was far from almighty. Once he takes up his brush, it runs with the vigor of nature herself. Such a divergence in early training naturally made a difference in the productions of the two artists in later years. Goshun always used long brushes, and unlike other Japanese painters used to paint in the same way as is done in the use of oils. As Goshun lived at Shijyô Street, Kyôto, his style is called the Shijyô school. He died in 1811, aged fifty-one.

The pictures here reproduced are very good productions of his. The touches are really admirable, especially in the first where he so clearly represents the rain merely by the tint of the ink.

RAIN AND SNOW SCENES.

BY MATSUMURA GOSHUN.

(A Japanese Light Colourist, 3 feet 5½ inches × 1 foot 1½ inc.)

OWNED BY Mr. DENZABURÔ FUJITA, ÔSAKA.

(COLOTYPE.)

Matsumura Goshun, otherwise called Hakubô, was born in Kyôto. He studied painting first under Ôuchi Sô[illegible], and afterwards became a pupil of Ikeno. At this time, under the pseudonym Gekkei he produced only pictures in the so-called Dawin style, and his touches were naturally like his master's. He was yet very young and his reputation up to this time was not high. Maruyama Ôkyo, the celebrated painter (see Vol. III, the "Scenery on the River Ôkawa"), however, had already appreciated his talent and advised him to alter his style as the Dawin style would prevent his ever being patronized by the Emperor; Gekkei was wise enough to follow this advice. Under Ôkyo's influence his style of painting changed very materially, and he assumed the name of Goshun. The points of similarity between the works of Ôkyo and Goshun are their naturalness and the use of varnished tones here and there. Their landscape paintings, which are always fresh and clear, are views in the Kinai district, they never painted rugged mountain or steep hills. Their touches are, however, by no means the same. Ôkyo's style was first derived from Kano, and Goshun's from Ikeno; the latter was a jolly light-hearted man, to whom the dolls was for from sinister. Once he takes up his brush, it runs with the vigor of nature herself. Such a divergence in early training naturally made a difference in the productions of the two artists in later years. Goshun always used long brushes, and unlike other Japanese painters used to paint in the same way as is done in the use of oils. As Goshun lived at Shijô Street, Kyôto, his style is called the Shijô school. He died in 1811, aged fifty one.

The pictures here reproduced are very good productions of his. The touches are really admirable, especially in the first where so clearly represents the rain merely by the tint of the ink.

雨雪図　円山応挙筆

所有　藤田伝三郎男爵

蘆雁圖屏風(紙本着色) 白井直賢筆

(縱五尺三寸五分、橫一丈五尺六寸)

京都市北野神社藏

德川の中葉圓山應擧享保十八年—寛政七年卽ち西曆一七三三年—一七九五年其傳は第三册保津川眞景圖の處に在り)畫界に出でて寫生の一派を拓き、京洛に維視するや、世の畫工始めて古法を墨守するの非を悟り、直に自から天然を觀察し、其美其妙を筆端に現はさんと努むるに至れり、此風の漸く盛なるや、更に亦專門の畫家を生じ、特長を以て名を著すの人少なからず、就中祖仙の猿に於ける、若冲の鷄に於ける、直賢の鼠に於けるは、孰れも入神の技にして世に寫生の三幅對と稱せらるゝものなり、されば通例世人は直賢を以て鼠畫にのみ長ずるが如く思へども、其實直賢の技能は決してこれに止まることなし、試みに茲に出せる八曲の屏風畫を看る可し、蘆葉玉を綴り、銀沙地を埋むるの鷺一群の鴻雁水陸に優游するの圖にして、飛翔止息俯仰動靜の委態を曲盡し、筆力輕健、描法精核、髣髴彩清麗にして而も穩實妙言ふ可らず、得意の鼠畫と雖も之れに過ぐるの作は恐らく稀ならん、其畫局の狹隘ならざること以て證するに足れり

直賢は白井氏、字は子齋、文擧と號し、仲八郎と稱す、京都の人にして圓山應擧の弟子なり、其歿年は詳ならざれども、多分寛政(西曆第十八世紀の末頃の人ならん

WILD GEESE AND RUSHES.

BY SHIRAI NAOKATA.

(A folding screen, coloured; 15 feet 6¾ inches by 5 feet 3⅛ inches)

OWNED BY THE SHINTO TEMPLE KITANO-JINSHA, KYÔTO.

(COLLOTYPE.)

During the middle of the reign of Tokugawa (middle of the 18th century) the pictorial art of our country was governed by a realistic tendency. The famous Maruyama Ôkyo (1733–1795; see Vol. III, "Scenery on the River Hôdzu"), the head of the realistic school, appeared as an offspring of the time and so influenced all the artists of Kyôto as to completely change the styles throughout the capital. All the painters of any merit shook off the yoke of the old art-method and studied objects directly so as to be able to depict the various beauties of nature as she is. As a natural result of this tendency there appeared artists who endeavoured to study exclusively some particular object and to become perfectly expert therein in order to produce on canvas every beauty peculiar to it. Like Sosen a specialist in monkeys (see Vol. III, "Monkeys") and Jyakuchû a specialist in cocks (see Vol. II, "Gan and Ayu") Naokata was famed for his skill in painting rats; these three are known as the "Three Specialists of the Realistic School."

Naokata, our artist, is said to have been skilled in various branches of pictorial art, his subjects not seeming to have been limited to one, as is shown by the picture here reproduced. The nineteen wild geese are so vividly depicted and so well positioned that they at once attract the eye. The delicate rushes bending with their weight of snow and the waves breaking white against the sandy shore are so natural that we feel as if we were actually on the scene. The touch is light but exact and the colouring bright but true to life. We cannot see how he could have excelled the present picture even in his specialty.

Shirai Naokata, whose *noms de guerre* were Shisai and Bunkyo, was a native of Kyôto and learned the art of painting from Maruyama Ôkyo. His date is not known exactly but he must have lived toward the end of the 18th century.

[illegible]

[illegible] the middle of the reign of Tokugawa (middle of the 18th century) the pictorial art of our country was governed by a realistic tendency. The famous Maruyama Ōkyo (1733–1795; see Vol. iii, "Scenery on the River Hodzu"), the head of the realistic school, appeared as an offspring of the time and so influenced all the artists of Kyōto as to completely change the styles throughout the capital. All the painters of any merit shook off the yoke of the old art-method and studied objects directly so as to be able to depict the various beauties of nature as she is. As a natural result of this tendency there appeared artists who endeavoured to study exclusively some particular object and to become perfectly expert therein in order to produce on canvas every beauty peculiar to it. Ikke Sosen a specialist in monkeys (see Vol. iii, "Monkeys") and Iyakudzu a specialist in cocks (see Vol. ii, "Gan and Ayu") Nakata was famed for his skill in painting cats; these three are known as the "Three Specialists of the Realistic School."

Nakata, our artist, is said to have been skilled in various branches of pictorial art, his subjects not seeming to have been limited to one, as is shown by the picture here reproduced. The minutest wild geese are so vividly depicted and so well positioned that they at once attract the eye. The delicate rushes bending with their weight of snow and the *wawa* breaking white against the sandy shore are so natural that we fear as if we were actually on the scene. The touch is light but exact and the colouring bright but true to life. We cannot see how he could have excelled the present picture, even in his speciality.

Shōzō Nakata, whose *nawa* or *yawa* were Shōsai and Bunkyo, was a native of Kyōto and learned the art of painting from Maruyama Ōkyo. His date is not known exactly but he must have moved toward the end of the 18th century.

WILD GEESE AND RUSHES

By SHŌZŌ NAKATA.

In the possession of Count Tōjirō Ōki, Viscount Ōki and Count Ōki.

OWNED BY THE SHINTO TEMPLE KITANO-JINSHA, KYŌTO.

COLLOTYPE

東京帝國博物館蔵
（寸八尺五寸一幅　文政十三年製）
第三十一版　幸八十條章藏鹿山岡善中の川崎

雁野花草圖　　狩本藤原岡藤

四季花鳥畫卷(絹本着色)　酒井抱一筆

全二卷中第二卷の中二段

(各卷全長二丈四尺餘、幅一尺二分五厘)

東京帝室博物館藏

抱一は姫路藩主雅樂頭酒井忠恭の次男にして、名は忠因、幼字を榮八郎と云ふ、寶暦十一年(西暦一七六一年)江戸小石川の邸に生る、少時より多病にして、武門の禮節頗はしきを嫌ひ出家の志あり、二十八歲の時京都に赴き西本願寺の文如上人を師として佛乘に歸し、等覺院文詮隨眞と號し、權大僧都の位を受く、後江戸に歸りて淺草千束村に隱棲し、遂に草庵を根岸の里(鶯塚)に結びて之に居り、室を雨華庵と云ひ、鶯村と號す、また輕舉館、庭栢子、狗禰(二尊庵等の別號あり)、日夕都下の文人雅客を延き、閑散放曠以て自ら遣る、性多能文學を好み、俳諧を善くし、其吟詠せる俳句積んで百韻十卷を成し、宗匠の名を許さる、俳名を杜陵(後居士龍と改む)と呼び、狂歌には尾燒の猿人と署す、又弓馬の藝に通じ、刀劍の鑑識を善くし、絲竹抹茶等の末技にも精通せり、畫は明の文徵明に私淑し、更に俳諧の名匠其角に學びて別に一體を創め、畫は初め歌川豐春、渡邊南岳等に學び、傍ら宋紫石の風を愛し、尋で綿本雪溪に就いて法を問ひ、後尾形光琳本冊四季草花圖屏風の處に其傳あり)の畫風を慕ひ、汎く其真蹟を集めて隔世の師となし、臨摹すること數年、遂に神髓を得て一家を成すに至る、而して其光琳を尙慕するや、尋常に過ぐるものあり、百年忌には人を京都に遣はして墓前に奠せしめ、又年久うして碑銘の磨滅せるを見て深く之を悲み、新に其銘を石に勒せしめて墓上に建て、或は真蹟の世に存するものを縮寫して梓に上せ、光琳百圖四卷、或は尾形略印譜(一卷)を撰して同好に頒つ等、百方其畫風の宣揚を圖れり、文政十一年(西暦一八二八年)十一月、齡六十八にして歿す

こゝに出せる圖は四季花鳥畫二卷中の兩段なり、第一圖は枯木蔦葉秋色の正に闌なる處にして、第二圖は數根の溝積雪に撓み、三冬の寒威轉た凜然たるの趣を寫す、此畫卷は抱一が畢生の傑作と稱せらるゝものにして、着想一點の烟氣なく、些許の匠氣なし、而して其筆致は輕妙婉約、寫生の繁に流れずして物形眞に迫り、色彩華麗にして穩實を失はず、之を作者が景慕せる光琳の作に比するに寧ろ品致の高雅なるを覺ゆと云ふも決して溢美に非ず、蓋し光琳は不世出の名人にして、種々の新意を出し、藝術界に貢獻せし所少からずと雖も、其作る所の畫往々匠氣あるを免れず、此點に於ては一籌を抱一に輸するものと云ふ可し、封建の世に、商家の子たりし光琳と、大名の家に生れし抱一とは、其境遇に於て大に異なる所あり、而も抱一は普通の紈袴子弟に非ず、富貴を願はずして佛門に入り、疎淡の生涯を送るの間閑を丹青諷詠に消したるものなるをや、氣品の高くして悠々自適の趣あるも亦宜なるかな

FLOWERS AND BIRDS,

BY SAKAI HÔICHI.

(Two portions of the second of the two rolls, coloured; each roll, 23 feet 10 ½ inches by 1 foot ½ inch.)

OWNED BY THE IMPERIAL MUSEUM, TÔKYO.

(I. WOOD-CUT. II. COLLOTYPE.)

Hôichi the second son of Sakai Tadayasu, Lord of Himeji, was born in 1761 at his residence in Koishikawa, Yedo (now Tôkyo). He was rather delicate and did not like the wearisome round of ceremonies and the elaborate etiquette of the nobility of the time. He accordingly went to Kyôto at the age of twenty-eight, where he entered the priesthood under Monnyo Shônin of the Nishi-Hongwanji and was raised to a high priestly office. His name was Tôgakuin Monsen. He came back to Yedo afterwards and retired in the village of Asakusa. He later on built a house at Negishi, where were held from time to time social gatherings of the Yedo literati. He was fond of literary work and himself composed 10 volumes of Japanese songs. He was skilled in shooting with the bow and also in riding, music and the tea-ceremony. In calligraphy he was again an adept and further he was an expert in swords. He learned painting from Utagawa Toyoharu, Watanabe Nangaku and afterwards from Kusumoto Sekkei. He greatly admired the style of Ogata Kôrin (see elsewhere in this volume) whose paintings he collected and studied with the utmost zeal. At the hundredth anniversary of Kôrin's death he sent a man to pay honour to his tomb at Kyôto and built a monument with an inscription on it before his tomb. He himself copied all his paintings and published them under the title of "the Hundred Pictures by Kôrin." The "Ogata's Signs" in one volume was also distributed by him among his friends. He died in 1828 in the sixty-eighth year of his age.

The pictures here reproduced are two portions of the second of his rolls "Flowers and Birds of the Four Seasons." The first represents the branch of a tree with ivy clinging round it and the second a Eularia Japonica in snow. These are Hôichi's masterpieces, the conception is so noble and pure and the handling so light and attractive. In naturalness and beauty of colouring they surpass Kôrin himself. The latter was a famous artist and contributed much to art but seems to have always sought to meet the taste of the people. Hôichi, on the other hand, had no such tendency whatever. He was born in a noble house but as he rejected all riches and honour his enjoyment was limited to religion, literature and art. He had nothing to seek in the world,—and this may account for the noble character of his art.

FLOWERS AND BIRDS.

BY SUKAI HOGEN.

(Two pictures of the second of the two color-prints each roll, styled in Japanese "Kacho-ga" [illegible])

OWNED BY THE IMPERIAL MUSEUM, TOKYO

I. WOOD CUT II COLLOTYPE.

Hôgen the second son of Sakai Tadakatsu, Lord of Himeji, was born in 1701 at his residence in Kôishikawa, Yedo (now Tôkyô). He was rather delicate and did not like the warlike round of ceremonies and the elaborate etiquette of the nobility of the time. He accordingly went to Kyôto at the age of twenty eight, where he entered the priesthood under Monzeki Shônin of the Nishi-Honganji and was raised to a high priestly office. His name was Tôgakuin Shônsen. He came back to Yedo afterwards and retired in the village of Asakusa. He later on built a house at Negishi, where were held from time to time social gatherings of the Yedo literati. He was fond of literary work and himself composed 10 volumes of Japanese songs. He was skilled in shooting with the bow and also in riding, music and the tea-ceremony. In calligraphy he was again an adept and further he was an expert in swords. He learned painting from Ôgagawa Toyoharu, Watanabe Nangaku and Araiwa-ta from Kusumoto Sekki. He greatly admired the style of Ogata Kôrin (see elsewhere in this volume) whose paintings he collected and studied with the utmost zeal. At the hundredth anniversary of Kôrin's death he sent a man to pay honour to his tomb at Kyôto and built a monument with an inscription on it before his tomb. He himself copied all his paintings and published them under the title of "the Hundred Pictures by Kôrin." The "Ogata's signs" in one volume was also distributed by him among his friends. He died in 1828 in the eighty-eighth year of his age.

The pictures here reproduced are two portions of the second of his rolls "Flowers and Birds." 1 the "Flowers" represents the first represents the branch of a tree with ivy clinging round it and the second a Sakura blossoming in snow. These are Hôgen's favorite pieces, the conception is so noble and pure and the handling so light and attractive. In naturalness and beauty of colouring they surpass Kôrin himself. The Lord was a famous artist and contributed much to art. It seems to have always sought to most [illegible] of the people. Hogen, on the other hand, had no such tendency whatever. He was born in a noble house but is he [illegible] riches and honour his enjoyment was limited to religion, literature and art. He [illegible] to seek in the world [illegible] [illegible] the noble character of [illegible]

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